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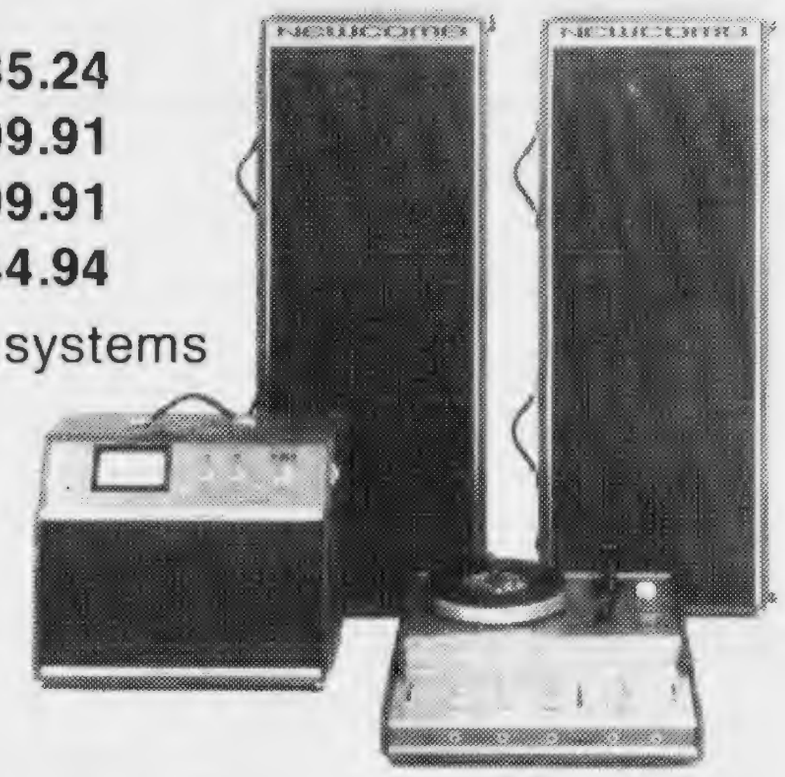
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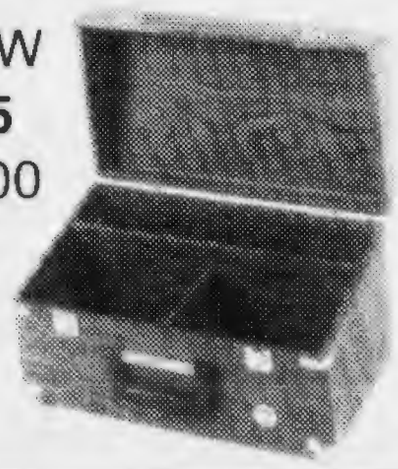


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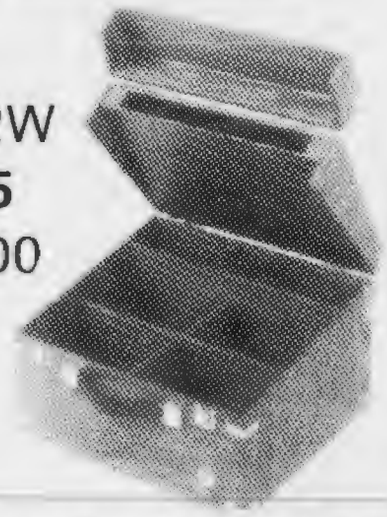


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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Your August issue is the greatest. We have used it to dance in Virginia, New Hampshire, Vermont and California. It sure is appreciated.

Irwin Black
Philadelphia, Pennsylvania

Thanks for the compliment. Extra copies of the August Directory issue, which will remain current through July, 1977, can be obtained by sending 60¢ to this publication. — Editor

Dear Editor:

It was June, 1968, in Omaha, Nebraska, at the 17th National Square Dance Convention. The temperature was almost at the 100 degree mark and the dancers from Seattle were putting on a demonstration to gain attention for the next year's Convention to be held in Seattle in 1969. They gave away several thousand pine seedlings which were about the size of a pencil. We were sure they would not grow but took one home and planted it. It's now the most beautiful tree you'll see anywhere. We were just

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SQUARE DANCING

OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXVIII-NO.12

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RED HOT Line

A SQUARE DANCER IS COMING TO THE WHITE HOUSE: During the recent campaign, the wife of President-Elect Jimmy Carter stated that if Mr. Carter was elected there would be square dancing in the White House. Now that the votes have been counted and the Carters will, indeed, be the new occupants of the mansion on Pennsylvania Avenue, it will be interesting to see when the first dance will be held. The Carters are no newcomers to the activity. In 1963, when he was a State Senator in Georgia, the Carters took square dance lessons from caller Rod Blaylock.



In the intervening years the new President-Elect and his wife have been very much in evidence at square dance festivals in their state. The picture shows the then Georgia Governor, Jimmy Carter and his wife, Rosalyn, being escorted by Wade and Gloria Driver to the speaker's platform at the first Georgia State Square Dancers' Convention in 1972. The significance of having a square dancing President is a bit mind-boggling. Just imagine the impact of headlines that read, "President to hold square dance lessons for members of the Cabinet." Or "The Caliph of Bagdad to be feted at a square dance jamboree in the Blue Room." Let the newspapers read, "The President Holds a Square Dance Inaugural Ball," and just watch the citizens line up for classes. Well, let's see what happens.

BIG EVENTS DEADLINE: Deadline for copy for the March Big Events issue of SQUARE DANCING magazine is January 1st. If you haven't yet sent in your special dates -- NOW is the time!

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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AS I SEE IT

bob osgood

December, 1976

WHAT A YEAR THIS HAS BEEN! While we haven't yet received all the facts and figures, it would seem that square dance Bicentennial celebrations have more than met all expectations. What pleases us is that not only have citizens of other countries (England, Australia, New Zealand, Germany and Denmark as examples) learned a lot about America but so have the Americans themselves.

The Bicentennial, it seems, has been a good excuse to learn more about our country and our American dance traditions. Perhaps, rather than this being the end of an experience, it will be just the beginning. It may be that the door has been opened to a new perspective in dancing pleasure in doing the contras, quadrilles, traditional squares and couple dances that our grandparents enjoyed.

Hopefully we will find a place for these in our regular programs during the years ahead. So, fade out Bicentennial year—welcome to an era made rich by the traditions of 200 years of square dancing.

☆☆☆

On some occasions in the past, the December issue has become the catch basin for all the bits and pieces of news we have gathered and not been able to use in previous issues. This is *not* the case this month. In this issue you'll have a *preview* of some of the features that will be with us during the coming year. Our plans are to have *something for everyone* and as you look through these pages you'll find special articles for the club dancer, for the new dancer still in class, for the caller in training, and for the caller/teacher looking for new ways to liven up his dance program.

☆☆☆

Square dancers are amazing! We've said it before and we'll say it again. We thought you might be interested in a wild idea we had not long ago when we were putting together the 1977 subscription renewal program. With an ever increasing number of postage rate raises, the cost of getting renewals back with our postage-guaranteed envelopes was getting out of hand. It wasn't just the 13¢ for first class U.S. postage, it was an additional 5¢ or a total of 18¢ that we would pay for every subscription.

As a calculated experiment, we decided to include in our renewal literature for the coming year the statement that *if a subscriber will put his own U.S. postage right over the postage-paid indicia on our return envelopes* (thereby saving us an additional 5¢), we would, in turn, apply the 13¢ to our 1977 SCHOLARSHIP FUND. Well, at the time of this writing (mid October) with the first renewal returns in, better than one out of every three members renewing has affixed his own postage. We think it's fantastic and as a result will make available as many full and partial callers' school scholarships as possible for the coming year.

While we're on the subject, for any aspiring callers—men or women—who would like to attend the callers' school of their choice but who for financial reasons might not be able to take the big step, 1977 scholarship applications are now open. Simply send us a letter (not too long) and tell us a little bit about yourself and why you would like to attend a callers' school and why you would like to call. Deadline for applications is February 15, 1977. If we get the usual large number of applications, we may not be able to acknowledge them directly but all will be carefully considered. You may send a cassette sample of your calling if you wish. Scholarship recipients will be notified by May 1st and an announcement will appear in these pages as soon thereafter as possible.

☆☆☆

Because of our unusual series of deadlines, this issue of SQUARE DANCING has been written in five countries while on a most unique and wonderful tour with ten squares of dancers

plus Becky and Bob and Roberta Van Antwerp.

We have mentioned earlier that square dancers are wonderful people. This goes double when it comes to square dancers as fabulous travel companions. This has been our 16th year of tours with square dancers and though we've probably said it before, a number of times, the most recent trip is always the greatest!

Although these tours are not really square dance tours–they're tours of square dancers–this year we were able to include four entirely different square dances that seemed somehow to fit well with this Bicentennial tour.

Dance number one took place in the beautiful ballroom of the Scandinavian Hotel in Copenhagen and with us were a number of squares of Danish dancers, many of whom had fewer than 10 weeks of actual dance lessons to their credit. All were great sports and though many spoke no English, they did exceptionally well mixing with their American counterparts.

Dance number two took place in Stockholm, Sweden. With the help of a number of Swedish folk dancers, our group, which included dancers from more than 10 states and Canada, took the subways and ended in a lovely hall in the outskirts of the city. With little or no English spoken on the part of the Swedish hosts and with absolutely no Swedish on the part of the American square dancers, we had one of those unbelievable evenings–learning each others' dances, trading partners and trying to communicate in a series of hand signals that would seem to indicate a game of charades in progress.

Dances three and four were both in Germany. Number three was in the old Freidenau Town Hall, West Berlin. Our hosts were young German square dancers, some speaking no English but all understanding the language of square dancing. Exuberant is a good way to describe them. And how these Germans enjoy their afterparty refreshments–a smorgasbord, German style, of just about every German dish from hot potato salad and those long German sausages to sheets of rich, fresh plum cake.

Our dance a few days later was in Garmisch-Partenkirchen in the heart of the Bavarian Alps, approximately two hours by car from Munich. Our hosts were the München Dip 'n' Divers and that dance, too, was one of the many highlights on the trip.

It takes a trip such as this to remind one that dancing–particularly the folk dances of the various nations–tends to be an international language of friendship among the peoples of the world who have the opportunity to dance. As one of the group commented during our dance experience in Sweden, "How can you be anything but friends with people when you join hands and circle to the left or greet each dancer in a grand right and left?" How true.

This reminds us of another memorable experience that took place this past summer. We'd been asked to bring a square dance orchestra and a couple of squares of dancers to the home of Zubin Mehta, Director of the Los Angeles Philharmonic Orchestra, and put on a special Bicentennial Fourth of July picnic for the members of the orchestra and their families. Many of these people were foreign born, some spoke little or no English. Many were experiencing an American holiday celebration for the first time.

It had been a couple of years since we'd done a one-night stand of this type and perhaps we'd forgotten how much joy one of these events entailed. But here in the courtyard of this lovely California home were more than 400 individuals laughing, moving to the music, following the calls that few of them understood, dancing to the strains of Chinese Breakdown, Rubber Dolly and Hell Among the Yearlings, men in their eighties and youngsters, who could be their grandchildren, all dancing together. It was simple; it was fun and to us it was just another reminder that this, too, is what square dancing is all about.

Greetings of the Season

THIS IS THE MONTH of Christmas parties, of warm fellowship in square dance halls around the world. As is our custom, those who have been connected with the Sets in Order American Square Dance Society during the past year, members of our tour staffs, Asilomar vacation institute staffs, magazine editorial staff, those appearing on our 1977 Premium Records and others who will be playing a role with us during the coming year, have added their fond season's greetings at the bottom of many of these pages.

To sum it all up, a very warm and wonderful Christmas to you all and as Dickens' Tiny Tim would say, "God Bless us everyone!"

AN S.I.O.A.S.D.S. DIRECTORY SERVICE

The Traveling Caller—1977

THE ITINERANT CALLER, the one who spends much of his time traveling from one area to the next, pleasing the crowd, bringing a different flavor of the dance to each local area, has become a major institution. This month, as we do each December, we present a compilation of callers who spend a large portion of their time on the square dance trail. Listings in this section do not in any way constitute an endorsement by this publication nor do we act as an agent. Those interested in inquiring about availability should correspond with the caller directly and make their own arrangements.

Anderson, Ken *RD 3, Honesdale, Pa. 18431*

Bates, Red *222 Glendale Road, Hampden, Mass. 01036*

Bausch, Harold *2120 Jaynes St., Fremont, Nebr. 68025*

Bower, Ken *41756 Thornton, Hemet, Calif. 92343*

Brownlee, "Tex" Al *Fontana Village Resort, Fontana Dam, N.C. 28733*

Brundage, Al *83 Michael Rd., Stamford, Ct. 06903*

Brundage, Bob *34 Franklin St., Ext., Danbury, Ct. 06810*

Burdick, Stan *P.O. Box 788, Sandusky, Ohio 44870*

Cavanagh, Tommy *17 Wrexham Road, Harold Hill, Romford, Essex, England*

Christopher, Fred *3120 Yale St. No., St. Petersburgh, Fla. 33713*

Copeland, Jim *1548 Paullus, Memphis, Tenn. 38127*

Custer, Curley *37 Redwood Dr., Hagerstown, Md. 21740*

Fisk, Bob *12152 Kadota Ave., Chino, Calif. 91710*

Flippo, Marshall *1918 Marshall, Abilene, Tx. 79605*

Foote, Ed *R.D. 3, McCandless Dr., Wexford, Pa. 15090*

Fraidenburg, Ed *4688 Verity Dr., Sanford, Mich. 48657*

Franklin, Don *P.O. Box 364, Arvada, Colo. 80002*

Golden, Gal *P.O. Box 2280, Hot Springs, Ark. 71901 Jan., Feb., Mar.; Ark., Ill., Ind., Ohio, Mich., N.C., N.Y., Me., Canada.; Apr., May, June: Va., Mo., Wash., Canada, Ariz., Ill., Ind., Okla., Ohio, Mich.; July, Aug., Sept.: Ga., Fla., Ark., Mont., Wyo., N.M., S.D., Colo.; Oct., Nov., Dec.: N.Y., Pa., Ohio, Tx., Ark.*

Haag, Jerry *Sept. thru Apr. P.O. Box 1668, Mission, Tx. 78572; May thru Aug. 920 Pike St., Cheyenne, Wyo. 82001*

Helsel, Lee *925 Vanderbilt Way, Sacramento, Calif. 95825*

Helt, Jerry *510 Stanley Ave., Cincinnati, Ohio 45226*

Hendrickson, Chip *26 Rock Ridge Rd., Newtown, Ct. 06470*

Hendron, John *33 Fox Hill Rd., Framingham Centre, Mass. 01701*

Houlton, Dick *1201 West Park St., Stockton, Calif. 95203*

Horn, Al *Cedarhill Farm, Penrose, Colo. 81240 Mar.: Who., Mont., Ida., Utah; Apr.:*

Nebr., Ia.; Oct.: Tour East Coast; Nov.: N.M., Tx., Ariz.

Johnson, Bruce *P.O. Box 418, Santa Barbara, Calif. 93102*

Johnston, Earl *P.O. Box 2223, Vernon, Ct. 06066*

Jones, Dick *R.D. 2, Box 266, Califon, N.J. 07830*

Jones, Jon *1523 Bluebonnet, Arlington, Tx. 76013*

Kinney, Ernie *P.O. Box 177, Cantua Creek, Calif. 93608*

Lane, Frank *P.O. Box 1382, Estes Park, Colo. 80517*

Lasry, Jack *19010 N.W. 11th Ave., Miami, Fla. 33139*

LeClair, Johnny *Apr. thru Oct.: P.O. Box 351, Riverton, Wyo. 82501; Oct. thru Mid-Apr.: 303 N. Lindsay Rd., Sp. R 38, Mesa, Ariz. 85203*

Livingston, Jack *129 N.W. Pt. Charlotte Blvd., Pt. Charlotte, Fla. 33950*

Luttrell, Melton *8512 La Jolla Ct., Ft. Worth, Tx. 76116*

Main, Beryl *12933 E. Alaska Ave., Aurora, Colo. 80010*

Mayo, Jim *Box 657, Lexington, Mass. 02173*

Medford, Barry *37957 Fremont Blvd., Fremont, Calif. 94536*

Mitchell, "Singing Sam" *219 E. Society Dr., Holiday, Fla. 33589*

Page, Bob *39256 Paseo Padre Parkway, Fremont, Calif. 94538*

Parrish, Vaughn *825 Cherryvale Rd., Boulder, Colo. 80303*

Peters, Bill *5046 Amondo Dr., San Jose, Calif. 95129 June: Wash., Oreg., Ida.; July: Tenn., Miss., Va., Tx., Okla., N.M., Ariz.; Oct.: Mont., Wash., Ida., Canada.*

Roth, Gloria *House of Roth, RR #2, Annapolis Royal, N.S., Canada*

Roth, John *House of Roth, RR #2, Annapolis Royal, N.S., Canada*

Ruff, Bob *8459 Edmaru Ave., Whittier, Calif. 90605*

Schneider, Ron *4803 - 21st St. W., Bradenton, Fla. 33507*

Shepherd, Art *P.O. Box 15045, Aranui, Christchurch 6, New Zealand*

Shoemake, Gary *1350 Crosby Rd. #3097, Carrollton, Tx. 75006*

Smith, Harper *P.O. Box 44, Celina, Texas 75009*

Smith, Manning *2011 So. College Ave., Bryan, Tx. 77801*

Smith, Raymond *AC 214 Star Harbor, Rt. 1, Malakoff, Tx. 75148*

Taylor, Dave *1112 Royal St. George, Naperville, Ill. 60540*

Tipton, Allen *5415 Lynndell Rd., Knoxville, Tenn. 37918*

Tucciarone, Harry *57 Gisella Rd., Trumbull, Ct. 06611*

Van Antwerp, Bob *6741 W. Lincoln, Sp. 171, Buena Villa Movile Home Estates, Buena Park, Calif. 90620*

Williams, Deuce *3452 Iroquis Ave., Detroit, Mich. 48214*

Williamson, Don *Rt. 8, College Hills, Greeneville, Tenn. 37743*

Wright, Bob *15320-35th Ave., West Alderwood Manor, Wash. 98036*

Yerington, Bob *515 E. 9th. St., Muscatine, Ia. 52761*



Introducing A Dragon Named "Kitsch"

by Dorothy Stott Shaw

HERE WE GO, swashbuckling along, lighting our little candles – against what darkness? Raising our tattered pennants – upon what battlefields? Unsheathing our nicked swords – against what enemy?

Our enemy is not *people,* nor *things,* nor any creatures on this green and golden earth. It is a dragon – named KITSCH. He wants all our treasures, not to use, but to hide in his lair, so that we may *not* use them. He wants us to forget we ever had them.

Dragons exist only in men's minds; they are ideas, planted there by who knows what powers of darkness. KITSCH is such a one. He is the urge toward the least common denominator; the will to tear all things down to *mass* media, *low quality mass media;* to reduce things to a minimum remnant, a token appearance of what they might have been. KITSCH is no more interested in square dancing than he is in music, or architecture, or television, or government. He likes things to be commonplace and monotonously all alike; he breathes fire at the thought of gay individual differences, or unregimented beauty, of the will to excel, of the joy of doing beautiful things beautifully. I don't know why. He is the repeal of excellence.

One generation will thoroughly anaesthetize him, and he lies inert for a while, but he always revives, and some St. George has to hold him off alone until the Marines arrive. As far as dancing goes, KITSCH was completely subdued during the golden age of Greece, and came to life again in the prime of Rome. He was dead as a doornail in the middle ages, when our ancestors danced like shining daemons, somehow in communion with eternity. In the 18th century he was on the job again. Early in the 19th century we drove him back to his den with the whistling whip of the waltz, and all over this young country we danced, we played, we improvised, we heard the wonderful old music of our forefathers, we saw a hundred patterns that had been forgotten. We were diversified; we were beautiful; we had meaning, flexibility and joy. Around the turn of our

century KITSCH plowed furiously out of his cave and burned up the countryside with his fiery breathing, leaving us only isolated little bits of treasure, badly cared for by a few stubborn old fiddlers.

During the great revival of the 1930s when people like "Pappy," (Lloyd Shaw) and Henry Ford and Ralph Page and Herb Greggerson came forth with *big* lanterns, we took our treasure back again, carried it off in its lovely *completeness,* and set it, shining, on the dance floors of America . . . KITSCH IS BACK!

KITSCH is back to campaign constantly against those who would preserve the TREASURE. It is as simple and childish as that.

And what is the TREASURE? It is a sort of a charm bracelet called JOY, studded with jewels of great price. Every man needs it, to flaunt or to keep secretly in a pocket to stroke into brilliance. The jewels are:

MEANING is the toughest and strongest of them – like a diamond. "What else is there," says the philosopher, "except the search? And what, except MEANING, is worth seeking?" Meaning is the root of the plant, from which it grows and blossoms. Meaning lies underneath all proper actions – is the thing passed down – the great continuous quality in all folk arts. Because the circle dance was once a dance of sacrifice and atonement, it still carries a power to heal.

Our second treasure is BEAUTY. KITSCH wants no part of *beauty.* He thinks it's "sissy." He likes to work purposeless puzzles and take part in endless maneuverings that result in a false sense of *mental* accomplishment. Truly beautiful music, beautiful buildings, beautiful television programs, seem to him impractical. Today, of all the folk arts, only music is being taken away from KITSCH, and by well-trained musicians, too; and how he must be steaming and growling to hear something like "Seven Daffodils" instead of "Hillbilly" singing on the radio! The proudly lifted head, the fairly reaching hand, the rhythmically moving dancing feet – he has them hidden in his den again. And we yearn for beauty, as a man yearns for a drink of water in a desert.

"How EXCELLENT are Thy Works, Oh, Lord, in all the land." We remembered the visiting friend who said – "All this rushing around in confused patterns and endless 'new material' is a substitute for excellence." Why should we substitute something for excellence? This is where KITSCH comes in – he burrows into our minds with the sinister conception of low quality mass media. *"Don't* be excellent," he whispers, "because you might be more excellent than someone else. Don't do whatever you do the very best you can, because someone who is lazy might not like it." We've been listening to him without knowing it. Instead of a reasonable number of beautiful dances, excellently danced, we accepted his substitute – thousands of monotonously-alike patterns, endlessly offered as something "new." *Excellence* has little to do with perfection. A primitive thing may be both excellent and crude; but it *has* to stand solid, like "Pappy's" little tripod for callers (rhythm, clarity, command), or God's *big* tripod of body, mind, and spirit. We need be neither great nor perfect, but we *must* be able to say: "For the land was sweet and good. I did what I could." Excellence is simple.

We spoke of FLEXIBILITY, the treasure we must have in order to protect the other ones. Oddly enough, *flexibility* could be St. George's shield, which he uses as a good boxer uses the art of dodging. Yield where it doesn't matter and stand fast where it does. We sang "to bow and to bend we shall not be ashamed." As seacoast trees put their roots deep into rock, and take the wind with a rubbery response, only to bounce back again; as timberline trees climb on their knees if the wind will not let them stand; as flexibile aspens bend double under snow while brittle elms break to bits – so we, with roots deep in the rocks of meaning and of principle, and with flexible crowns bent in the wind of the dragon's breathing, can grow

ABOUT THE AUTHOR

Dorothy Stott Shaw might well have retired from square dancing years ago. Several decades of devotion to the activity during its period of rebirth entitled her to that. But this is not the nature of our First Lady of Square Dancing. Her love for the activity has only grown greater during recent years since her husband, "Pappy" Shaw, passed from the scene. These thoughts, which she originally composed for the Fellowship that bears her late husband's name, are full of meaning for those dedicated to the protection and preservation of this activity.–Editor.

and put forth flowers and fruit. If you have only roots, you are a stump; if you have only tops, you will blow away!

LOVE AND JOY! – God's personal treasure, which we are in duty bound to guard with our very lives. How our dragon distrusts them! He whispers into the ears of folks, who in turn whisper into the ears of others; against a superior leader, against a rewarding dance form, against a frightened beginning dancer. "Keep trudging around," KITSCH whispers to dancers, "keep working puzzles Don't look at your whole, and love him." He tells us to pounce on *Allemande Left* at the end of a dance to prove we have worked the puzzle, but he would rather we didn't notice the *Allemande Left* at the *beginning* of a dance, where you turn *first* to the *stranger,* with love and joy. He doesn't approve of circles, because they are dangerously eternal; he hates mixers, because you might have to dance with somebody else; he will sizzl up a whole line of contra dancers, because, fc the time being, they are not commonplace. Ye love and joy run through these patterns: alle mande left in love, circle right in joy; star b the right in time, back to the left in place; bov low in excellence, turn and turn with flexi bility. It is finished in beauty.

There aren't very many of us any more – but more than we think, scattered across the nation – and the world. We are not big enough to rebuild Chartres Cathedral, but we are big enough to hold the *crypt.* And there stands KITSCH – the dragon – and here is our treasure. You don't *mind* being killed, do you?

ATTENTION: Flags in order?
Swords sharpened?
Shields shining?
CANDLES LIT?
CHARGE!

A "True" Square Dance Exhibition

By James Blackwood, Quincy, Illinois

OVER THE YEARS I have watched many square dance exhibitions. Inevitably they have turned out to be either the style of dancing done on nationally syndicated country music shows from Nashville, or they have been clogging.

Recently I was in Central City, Colorado, and had an opportunity to watch yet another square dance exhibition – an exhibition which I presumed to be as misnomered as all the others I had seen. I was wrong. What I saw was a thrilling surprise. I saw a *true* square dance exhibition!

Poetry in Motion

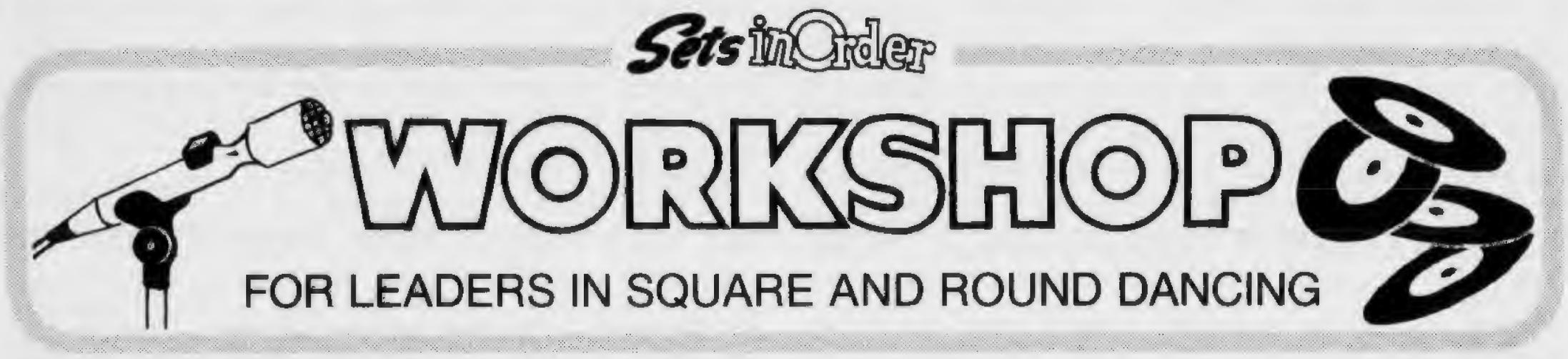
The exhibition group was made up of eight college students and caller Larry Wylie. The performance consisted of legitimate square dance commands, most of which are in current use in our Mainstream Program. Each command was properly timed by the caller and precisely executed by the dancers with a smoothness and gracefulness the likes of which I have never seen before. The addition of beautiful, precision skirt work by the girls turned the dancing square into sheer poetry in motion. In a word, it was fantastic!

If it seems that I've used an over-abundance of superlatives in describing what I saw, it is because this exhibition was a thrill. The non-dancing public saw the real beauty and gracefulness of true modern square dancing. My only regret is that the program didn't last longer.

I believe that Larry Wylie and his group should be commended for presenting a true exhibition of square dancing and presenting it well. They have continued the tradition of excellence begun by "Pappy" Shaw and associated with Pappy and his kids. True, the program has changed since Pappy called for the group and yes, a little bit of Larry Wylie has crept in over the years. But now, as then, the program mirrors our contemporary style of dancing and the young dancers mirror the enjoyment and exuberance which comes from square dancing.

I don't suggest that every square dancer rush to Central City, Colorado, next summer just to see this exhibiton, but I do suggest that any dancer or caller who is planning a vacation to the area next summer should plan to attend. The exhibitions are presented before and after every performance of the Central City Opera, and they are free. I know you will enjoy it as much as I did.

New Look for an Old Feature



• When the Workshop was started as an integral part of Sets in Order (SQUARE DANCING magazine) callers spent much of their time in memorizing set patterns for their patter calls. Much of their work was based on memory and, like singing calls, most of these patter creations had their own descriptive titles. Times have changed; systems have come into calling that involve different concepts and require special abilities on the part of the caller.

We've decided to change the format of the center section of this magazine and for the coming months attempt to reflect the new trend. We've asked several outstanding caller-leaders to set the project in motion and in this and in future issues you will be hearing from a number of them as they explain how they accomplished certain things that contribute to the dancers' pleasure.

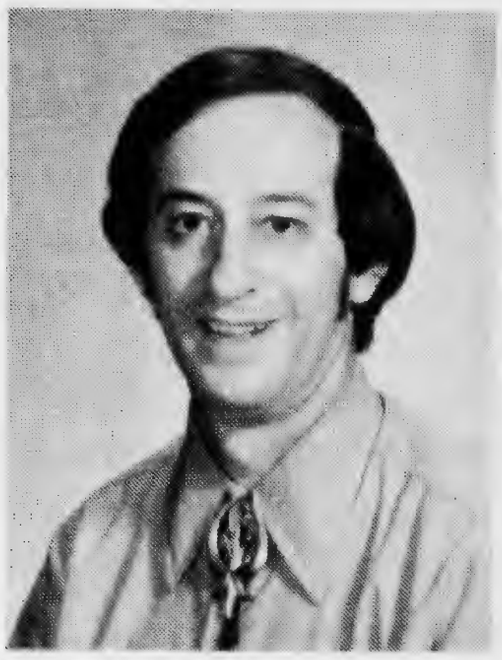
Continually aware that dancers, as well as callers, are often interested in the construction of a dance program, our talented roster of authors will include much that will be as pertinent to the dancer as it is to the caller/teacher. We hope that this new concept will provide you food for thought and additional pleasure in your calling and dancing.

THIS IS A NEW LOOK for the Workshop and a new feature to start things off. Themes play a large part in successful programming and to underscore this we are asking a number of the most widely acclaimed callers in the field today to take off on a particular track and follow through on a theme.

We've asked Jack Lasry, Miami, Florida, to explain what he does with an evening where he is guest caller, perhaps for a club he's never called to before. Here's his proven material.

The guest feature caller for any club, federation dance or festival has to recognize that there are certain existing situations which differ from those that prevail when calling to his own club members, in a hall that has a familiar atmosphere. In order to handle the situation properly, he must be cognizant of the fact that (1) the acoustics in a large hall will be much different than in a small hall and could present

OUR FIRST GUEST EDITOR, JACK LASRY



Jack Lasry is one of those amazing individuals who always seems to find time for something "extra." Together with his wife, Carolyn, he owns and operates a modern square dance hall in the Miami, Florida area. Many weekends during the course of the year Jack flies to distant cities for festivals, callers' clinics and special square dance events. He edits one of the fine callers' note services, "Notes for Callers," is a member of the Board of Governors and Executive Committee of CALLERLAB and is continually involved with caller training. This article is the first of several which Jack will be doing for us in coming months.

hearing problems to the dancers; (2) The guest caller's voice and style will be new to some, and perhaps all, of the dancers; (3) Often a mixed experience level will result in a problem.

My usual guidelines for calling dances of this type follow a certain pattern. First, I will call a dance based on the recognized basics we call mainstream. Second, any workshop material will be based on the CALLERLAB quarterly selections. If the dancers are already doing all the figures, I will determine if it would be appropriate to introduce an experimental figure of my choice. If I do this I will explain why I am doing it and indicate to the dancers that it is not intended to place any pressure on the area callers to use it. I could possibly have been informed prior to the dance that the group is up on all CALLERLAB figures and then I would make my determination by trying them out–I like to find out for myself. The usage of any figure other than the quarterly selection will be more common at a club dance, but rare at any federation dance. Third, my responsibility is to keep the floor dancing but not bored. A variety of basics and formations make this very possible today.

Three-Part Program

I break up my program into three parts. The first part, tips one and two, are get-acquainted dances. They serve a two-fold purpose. The dancers get acquainted with my voice and style and begin to feel comfortable with the hall, acoustics, etc. I get acquainted with the dancers and their ability to dance accepted basics and to follow instructions.

The second part involves the "working" tips where we workshop the current quarterly experimental basic and determine how well the dancers are executing the previously selected CALLERLAB experimentals.

The third part is the entertainment portion of the dance, tips four through the end of the dance, which will be a variety of basics and formations built around themes that will allow me to "build" success into every figure by using the stepping-stone theory. Singing calls will be programmed to reflect the mood of the crowd and indicate the necessity to change moods as desired. I use, as a general rule following a hard working patter tip, a singing call that is light with lots of built-in enthusiasm.

Let's look at each portion of the dance with a few figures and observations.

AND THERE WILL BE MORE

Along with the special material described in this article will be a selection of the current singing calls which our editors feel are most outstanding. There will also be some created calls from dance authors around the world.

For those who teach new dancers, call for one-night stands and have clubs designed for basic 50 dancers, there will be something special in each issue for you too. This month Bob Ruff and staff member, Ken Kernen, present some dance material, including tips on revising singing calls to fit the limited basics that we think you will enjoy. You'll find them on pages 20 and 21 and in the Workshop section in the center of this issue.

Tips one and two–get acquainted time. After a couple of simple action combinations to acquaint the dancers with my voice and tempo and to enable them to adjust to the hall and the caller, I have a few figures that I feel tell me something about the group I'm calling for. Here are a few that would be used during the first and second tips.

1. **Heads square thru four**
2. **Square thru with the outside two**
 I look for "good" lines facing out
3. **Partner trade**
 The no hands movement tells me a lot
4. **Pass thru, tag the line**
 The reaction to the tag
5. **Centers in cast off three quarters**
 Do they "see" the centers in position?
6. **Left allemande**

I break the above figures into the numbered segments with the ability to "bail out" and call a left allemande quickly at the end of each line. For example, if I observe major problems as the square thru with the outside two is taking place (line 2), then I call a U turn back and left allemande. If I observe problems with the partner trade (line 3), I call a square thru three-quarters to a left allemande. If I see problems with the tag the line (line 4), I call a face in and left allemande.

Now that we have introduced the new feature please turn to page 45 for the continuation of this new look.

CONTRA CORNER

For Dancer Challenge You Can't Beat Dupling a Triple

FIRST, BEFORE WE GET OFF and running with the subject of challenge in contra dancing, just a couple of comments. Evidently, due in part to the excellent response to contras at the recent National Square Dance Convention, more and more callers are adding the extra dimension of contras and quadrilles to their repertoire and dancers, who have now gotten their feet wet with contras, are proving quite vociferous in their urgent requests for local callers to take a stab at this phase of square dance enjoyment.

A word here to the callers. Don't rush things. If you have not had an opportunity to actually dance to well-constructed contras, you may find it difficult to capture the true value of moving to music and the need for the careful selection of suitable accompaniment. You may not yet understand the importance of selecting contras with proven basics, rather than falling into the trap of presenting contras as just another segment of contemporary square dancing involving every new experimental movement that comes along, whether it fits the phrase of music or not.

To the dancer, accept contras for what they are—a change of pace, an opportunity to dance to different rhythms and to a variety of orchestrations. The challenge in contra dancing is different than the concept of challenge with the contemporary squares. As you are able to do more and more of this style of dancing, you will realize that it is not a replacement for dancing you now enjoy but simply an added source of dancing pleasure.

Passive Resistance

There's one other thing to remember as a dancer and as a person teaching and calling contras. The *how-to-do* is just as important as the *what-to-do.* For instance, we mentioned earlier that in contras there's a minimum—an almost absence—of extra twirls. Following a swing, the man will always place the lady he has just swung on his right side. Basics are done without rushing and it's important to know the standard method of doing each one.

There's a definite parallel with styling in the squares, rounds and contras. *Passive resistance* is very important. Have you ever tried to do an allemande left with a person who acted like a "dead fish?" Or attempted to turn from an ocean wave with someone who offered too much resistance or, on the other hand, simply stood there and let you do all the work? Have you ever tried to swing with someone who just *melted in your arms* and offered no counteraction at all? Chances are you have.

In contras it's important that each person applies an equal amount of resistance when doing turns through an ocean wave, when balancing or swinging. *Passive resistance* is not rough dancing. It is simply contributing an equal amount of energy when moving with another person so that the basic becomes a pleasure.

Let's Talk Challenge

Just to make certain that you're with us on this one, we'll remind you that two of the more popular categories of contras are the duples (or doubles) where two couples are involved in doing a particular pattern and the triples which, as the name implies, involve three couples going through the traffic pattern of the routine.

As a further reminder, in a duple the major line of dancers is numbered off in twos; every number one couple (active) works with a number two (inactive). Having completed one time through the action, the actives (the number ones) move *down* the line as the inactives (the number twos) move up. When this happens the inactive couple, reaching the top of the line, will be inactive or "dead" for a short period of time. This is the case in duples.

In a triple the *major* lines are divided into

threes, starting at the top of the line with the couple number one being active and couples two and three being inactive. After one time through the pattern, the number one couples (the actives) have moved *down* and the twos and threes (the inactives) have moved *up.* This means that after doing a triple one time through a former number two couple is inactive or "dead" at the top of the line. Another time through the pattern and one more inactive couple becomes "dead." A third time through the pattern and three couples have accumulated at the head of the hall so that now a new, formerly inactive, couple can become active at the top.

We don't blame you if this sounds confusing. If you like you may check with the Caller/Teacher Manual for Contras published by the American Square Dance Society and written by Don Armstrong. However, up to this point, maybe all of this will ring a bell.

The concept of challenge comes when we change in the middle of a dance from a triple to a duple. We'll use the triple minor contra, "Long Valley." Here's the call as it is regularly used.

THE LONG VALLEY

By Don Armstrong, Grand Cayman, B.W.I.

Formation: 1, 4, 7, etc. active but not crossed over.

Intro – – – –, **Actives cross go down the outside**
(1-8) – – **Below two, with the couple above star by the right**
(9-16)– – – –, **Once around then ladies chain**
(17-24)– – – –, **With the music chain them back**
(25-32)– – – –, **Actives cross go up past two**
(33-40)– – – –, **With the couple below star by the left**
(41-48)– – – –, **Actives down center below two turn out**
(49-56)– – – –, – – **Up pass one**
(57-64)– **Weave in – cast off, actives cross go down the outside**

It's typical in a triple for the actives to be constantly in motion while the second and third, or inactive couples, frequently take turns in working with the actives. That means two dancers are often standing and waiting. Ah, but all that can change if the dancers are up to it.

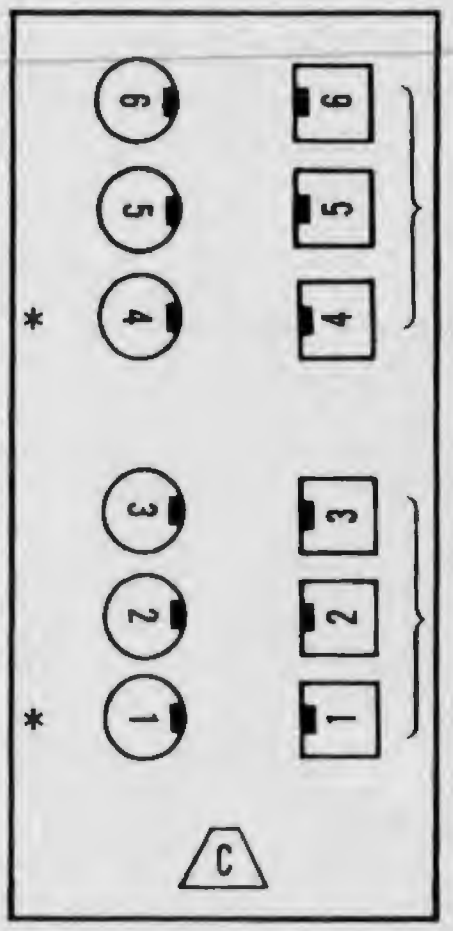
Usually, to switch into duple action the caller will call the dance several times through as a triple the way we have shown it. Remember, in a triple an inactive couple, once it reaches the top of the line, is usually "dead" or out of action two times through the pattern. To switch to duple action, the caller will allow the inactive couple, reaching the top of the line, to be "dead" or out of action just one time before becoming active once again.

Here's what it means. While those who are actively doing the dance as a triple–just as written, those near the top of the line–particularly those who are "inactive", will become busier than a cat on a hot tin roof.

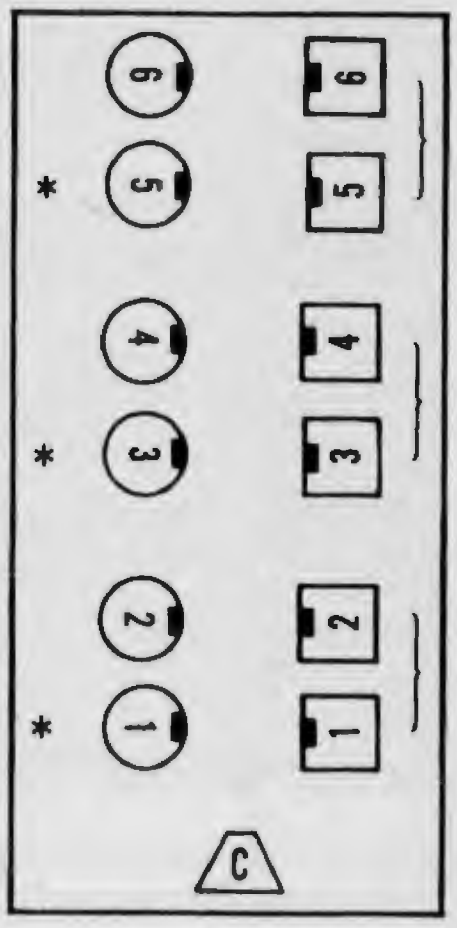
In the long run the main difference will be that one moment the inactive couples will be starring and doing a ladies chain with one active couple (counts 1-24), and then they will immediately find themselves starring with another "active" couple (counts 33-40) coming from their other side.

A word of caution should be directed to those who are "inactive"–don't go to sleep! Be ready for action coming from both sides–it happens fast.

Doubtless many of you reading this will find that this type of contra dancing may be a bit in the future for you. Others, however, who have been involved in contra dancing for some time will find that dupling the triples is intriguing–to say the least.



THE TRIPLE as it starts out (left) has the dancers working in threes. As the dance progresses and two inactives become "dead" at the head, the caller can switch to a duple.



THE DUPLE minor contra operates with pairs of dancers working together. In the switch only those near the head of the hall will be working as a duple in the beginning.

LADIES ON THE SQUARE

IDEAS FROM OUR READERS



OUR CHRISTMAS GRAB BAG of ideas is filled to the brim. There's a suggestion for shoe comfort, a gift to be treasured and a compact, how-to-keep-warm idea. Read on.

Knitted Sleeve for Cape

Barbara Lane of Estes Park, Colorado, is on the go a great deal of the time as she companions her caller-husband, Frank. Being ready for any kind of weather but keeping packing to a minimum, she suggests these knitted sleeves to be worn underneath a cape when cold weather sets in but left off in warmer climates. The sleeves can be knitted in yarn to match or contrast with any square dance cape.



The complete costume—Barbara wears the sleeves with the accompanying cape.



Barbara models the sleeves, showing how they appear without the cape.

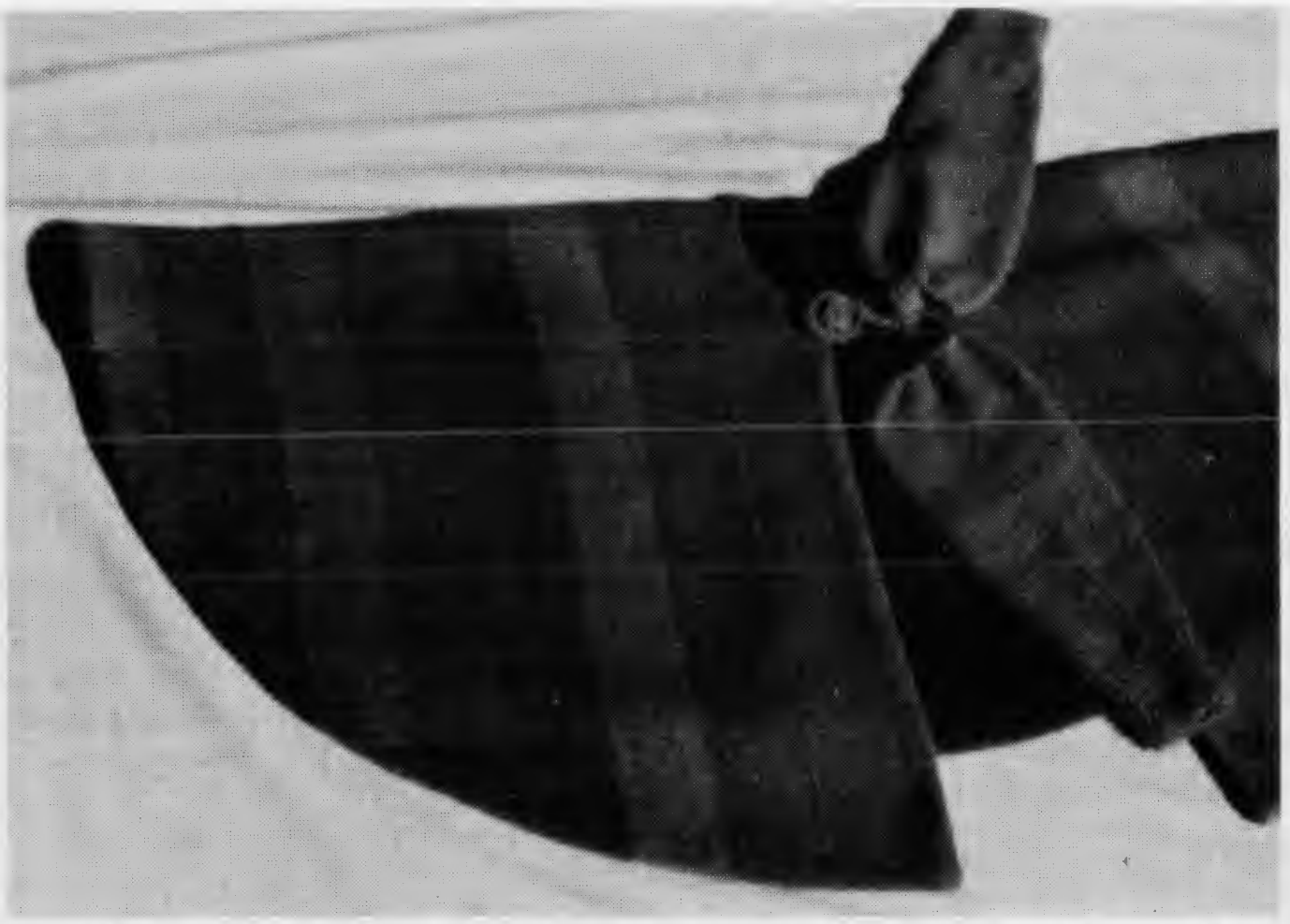
Materials and Directions

Size 5 double-pointed needles

Size 6 double-pointed needles or 16″ circular needle Size 6

Worsted-weight knitting yarn

Cast on 42 stitches with Size 5 needles. Add marker to indicate end of a row, and working around K1, P1 rib for 25 rows, increasing 1 stitch last row (43 stitches). Change to Size 6



Yarn loops on each sleeve allow them to be slipped over a button at the neck of the cape for easy carrying or storage.

needles and continue working around. Increase 1 stitch at the beginning and end of row every 8th row, 10 times. Work 19 rows even or to desired length of sleeve. Bind off. Work 1 row single crochet over baby elastic made slightly smaller than arm measurement at top of sleeve. Fasten off.

Shoe Comfort

Believe it or not, the British Army is responsible for this suggestion! Dutch McConnell of Pittsburgh, Pennsylvania, remembers her father rubbing his new Army boots with a bar of soap before marching in them the first time. And he never suffered from blisters or feet problems. Seeing if this might be of assistance when she danced in a new pair of shoes, she took a bar of soap, moistened it very slightly, and rubbed it on the inside of her shoes as well as on her heels. She has had good results. She thinks this might work even if a person wore peds or hose by rubbing it on the outside of the stockings.

A Generally Unuseful Tip

The following is from a delightful book, circa 1837. It is offered should any lady wish to retreat into history to purchase square dance material. First, to determine the amount of cloth you must know the following measurements: 4 nails make 1 quarter of a yard; 3 quarters make 1 E11 Flemish; 5 quarters make 1 E11 English; 6 quarters make 1 E11 French and 3 barley corns make 1 inch.

Having selected the material, should you need to ship it, you must know the weight of your goods. First find the tare, which is the allowance made to the buyer for the weight of the cask containing the goods. Subtract this from the gross (the combination of the goods and the cask), which will leave you the suttle. Divide the suttle by 26, the quotient being the trett, which is an allowance of 4 pounds on every 104 pounds for waste and dust. This subtracted from the suttle will leave a remainder which will be the neat weight and you can easily count what your bill will be!

A Gift to Remember

The members of the Swingola Square Dance Club of Missoula, Montana, obviously are very appreciative of their caller and his taw, Ray and Afton Granger. Last year they got together at the start of the season in September and made plans to present a gift to the Grangers at the close of the dance year in June. The idea: A hand-designed, hand-executed, king-size quilt. Each member of the group took one patch and completed it. Some embroidered their patches; some added swatches of cloth; some painted or knitted theirs. All were personally signed. Char and Don Murray, club presidents, put it all together on a yellow background which was quilted and tufted. The thought, work and personal touch will long be remembered.



Adapting Singing Calls to fit Special Requirements

HOW MANY TIMES have you been attracted to a new tune thinking to yourself what a great singing call it would make, only to be disappointed when someone comes out with a poor rendition of it? Perhaps they just missed the boat when it came to a pattern that seemed to fit the music, or they didn't allow time to do some of the movements correctly.

It's safe to say that there isn't a caller in the field today who doesn't have a number of good instrumental records he'd like to use, if only the dances were much better constructed. Well, perhaps we can help. Here are a few attempts in adapting singing call records to fit your specific requirements. We'll start with the simple dances.

Since so few singing calls are being currently released with simple patterns, it sometimes becomes necessary to modify or rewrite the call to fit a particularly good selection of music. Because most singing calls have a 64 count opener, middle break, closer and figure, the task becomes one of finding a pattern that can be completed in 64 counts and then adding the necessary words, fill-in patter and chorus to make it properly fit the individual tune. To help visualize this, we will list first the basic traffic pattern and then follow it with an example of a completely worded call. The numbers in parentheses indicate the number of counts (beats) necessary to complete the movement smoothly and comfortably.

OPENER, MIDDLE BREAK, ENDING
(8) Ladies promenade inside
(8) Swing
(8) Circle left
(16) Left allemande and grand right and left
(8) Do sa do
(16) Promenade
FIGURE
(16) Heads (sides) promenade outside
(8) Circle four
(8) Back out, face corner
(8) Left allemande
(8) Do sa do
(16) Corner promenade

Now that we have the ingredients, let's *marry* the dance to a favorite singing call recording of a few years ago.

ROLL OR BOWL A BALL
Rewritten by Bob Ruff, Whittier, Calif.
Record: Cocoanuts S.I.O. 150
OPENER, MIDDLE BREAK, ENDING
All four ladies promenade inside the ring you go
Swing your partner, everybody swing
Join all your hands and circle to the left
Allemande left the corner and a grand right and left
Right and left around the ring until you meet your maid
Do sa do your gal and promenade
Promenade go two by two, take her home with you
Roll or bowl a ball a penny a pitch
FIGURE
One and three you promenade outside the ring
All the way around the ring you go
Same four into the middle, circle four you do
Once around, exactly once, back right out at home
Allemande left your corner, you do sa do your own
Go back and get the corner, promenade her home
Promenade go two by two, promenade you do
Roll or bowl a ball a penny a pitch
SEQUENCE: Opener, figure twice, middle break, figure twice, ending

Do you get the idea? Here's another sequence of calls that you can use.

OPENER, MIDDLE BREAK, ENDING
(16) Circle left
(16) Circle right
(8) Left allemande
(8) Do sa do
(16) Promenade
FIGURE
(16) Couple one promenade
(16) Couple two promenade
(8) Left allemande
(8) Do sa do partner
(16) Promenade

Now, take a "pop" dance designed for more advanced dancers. Forget the call that came with the record and here's how you might adapt the simple pattern to it.

TAKE ME HOME COUNTRY ROADS

Rewritten by Jack Murtha, Yuba City, Calif.

Record: Bogan 1242

OPENER, MIDDLE BREAK, ENDING

Join hands circle, circle around the ring go
All the way around, get back home again
Circle to the right, the other way around
All the way you go back to your hometown
Allemande left your corner girl once around
Do sa do your partner there and promenade
To West Virginia, Mountain Mama
Take me home country roads

FIGURE

Number one promenade all the way around
All the way around that ring get back home again
Number two promenade go walking the land
All the way around and when you're home again
Allemande left your corner lady
Do sa do your partner, promenade
To West Virginia, Mountain Mama
Take me home country roads

SEQUENCE: Opener, figure twice, middle break, figure twice, ending

As you try adapting for yourself you'll want to be sure you understand the musical selection you are about to change. The feeling of the music, the tempo and even the instrumentation all need to be taken into consideration.

Occasionally you will encounter a singing call with a 48 count musical phrase.

OPENER, MIDDLE BREAK, ENDING

(8) Circle left
(8) Reverse single file
(8) Partner do sa do
(8) Left allemande
(16) Promenade

FIGURE

(8) Ladies star right
(8) Face partner do sa do
(8) Men star right
(8) Swing corner
(16) Promenade

The tune "Paddle Your Own Canoe," fits this phrase requirement so take a crack at adapting the two. Here's one workable pattern.

PADDLE YOUR OWN CANOE

Rewritten by Bob Ruff, Whittier, Calif.

Record: Chaining the Ocean, S.I.O. 157

OPENER, MIDDLE BREAK, ENDING

All join hands and circle, circle around the ring
Reverse back in single file until you're home and then
Your partner do sa do, turn to the corner go
Allemande left your corner, come back and promenade
If I had a girl and she wouldn't dance I'll tell you what I'd do
I'd buy her a boat and set her afloat, she'd paddle her own canoe
All four ladies star by the right once around you go
Back out at home, face your own, do the do sa do
All four men star by the right once around the ring
Pass your partner, swing the corner, everybody swing
Promenade around the ring, all the way back home I sing
When you get back home again I'll begin to call

SEQUENCE: Opener, figure twice, middle break, figure twice, ending

There's really not much of a trick to adapting. In coming months we'll pursue this further. Here are some additional 64 count figures that may be adapted for use with your favorite singing call records. They, too have been rewritten by Bob Ruff.

(8) Circle left
(8) Reverse single file to home
(8) Face partner, do sa do
(8) Men star left
(8) Do sa do partner
(8) Left allemande corner
(16) Promenade

(8) Boys go forward and back
(8) Girls go forward and back
(8) Boys promenade inside, stop at home
(8) Girls promenade inside, stop at home
(16) Boys center back to back
Girls promenade outside
(16) Promenade

(16) Heads (sides) promenade full around
(8) Sides (heads) do sa do
(8) Sides (heads) star right
(8) Left allemande
(8) Do sa do
(16) Promenade

You'll find one more of these in the Ammunition section of the Workshop on page 52.

DISCOVERY

DEPARTMENT FOR NEW SQUARE DANCERS



DEAR NEW DANCER:

WITH THE HOLIDAY SEASON just around the corner you may soon get your first taste of square dance parties. Square dancers, you'll discover, are notorious party-planners. Given a holiday like Christmas or New Year's or St. Patrick's Day and you'll find the hall decorated and the theme tied in somehow with the refreshments, the dance announcements, and even the calls your caller builds into his program.

Not always content to wait for some of the more obvious holidays, dancers can construct a party around Ground Hog Day, the annual celebration of the Harvest of Litchi Nuts or the Anniversary of Rhode Island's admission to the Union.

Whatever the theme, the purpose of parties in square dancing is *involvement.* Quite frequently the most successful square dance groups are those that *involve* the majority of the members in some tasks. Serving as greeters at the door both before and at the end of a class evening is one involvement chore. Helping to serve refreshments – which are often basic and simple – is another.

With a party there are other responsibilities and the beauty of all this is to come up with ideas that are different and original. But one caution, don't allow the spirit of the occasion let you drift too far away from the prime purpose of the group – the dancing itself. The party idea is simply a different setting for an evening of square dancing.

☆☆☆

Perhaps you've already experienced a visitation of guests to your class. These guests may have been members of your sponsoring club, they may have been new dancers from another class or visitors from out of town. Once you are members of a class or a club *you* are looked upon as hosts to anyone who comes to visit.

As a host, go out of your way to introduce yourself to the guests. Introduce them to other class members and bring them into your squares. Occasionally "outsiders" may attend only to watch and they may not feel up to dancing at the level your class has reached. Fine. The dancing can come later. Your sincere welcome can do for now.

☆☆☆

The subject of being a host brings up the responsibilities of being a guest. Perhaps soon – in the next few months as you learn more about dancing – you may be invited to be a guest at another class or club. With the tables turned, what are the guests' responsibilities? For one thing, don't be shy. If you have been invited you are expected to take part in the dancing. If the members of the hosting group are slow to come up and introduce themselves, take the initiative. Start the ball rolling. Step in and introduce yourselves. Sitting on the sidelines with a dejected look on your face, waiting for some one to invite you into a square, may just spoil your evening. You came to dance – so dance. And, a little side note. Try to dance your best but don't go out and commit hari-kari if you goof. Everybody makes mistakes.

Before going out as a guest, check out the level of the group you are to visit and see if it matches what you have been taught. Then

dance with confidence. If you do goof try to determine at the end of a tip what you did wrong. Then, chances are you won't make the same mistake again. Of course, square dancing is like learning another language. If you run up against a verb (or a basic) you haven't been taught you will need a hand. But dance with confidence. If you make a mistake – smile. *Everyone else will think it's their fault.*

☆☆☆

Question: *When we're invited to another club or class are we expected to pay?*

Answer: *The custom varies from one area to the next. The best bet is to ask. You can usually tell. If someone says to you, "We'd like you to be our guests at our club party," they usually mean that you will not pay. On the other hand, the invitation to "... join us at our club dance..." usually infers that while you're invited to attend you'll be expected to pay. A safe bet is to go and offer to pay.*

Question: *We're confused. Our teacher has given us certain rules to follow relative to our style of dancing. The experienced dancers sometimes add "extra" twirls and occasionally different ways of doing things. Who's right?*

Answer: *The person who teaches a class usually strives to teach new dancers the standard, comfortable way of doing things. So listen to him.*

Question: *We're beginning to get invitations to visit clubs and we've only been dancing since the end of September. We'd like to accept; however, we're a bit leery because we realize we don't know all the Basics.*

Answer: *Talk it over with your teacher. He'll let you know if he feels you are ready. Remember that class time is not simply learning a set number of Basics. It's learning to react automatically, it's learning to listen and to adjust and it's learning the attitudes that will help you to become a good square dancer.*

☆☆☆

One of the commandments we listed in the October issue stated simply, "Take it easy." Quite frequently, coming into a new activity we tend to exert more energy than is necessary. It often takes a new dancer several lessons to slow down – to stop skipping and running and to move to the music. If you find that you need to pace yourself, sit out a tip and observe. Don't be afraid to explain, "We'd love to dance this with you but we need to sit one out."

☆☆☆

You're never through learning. Class days provide an orientation into the square dancing that lies ahead. In class we learn to listen, to follow instructions and to move to the music in an effortless manner. Like the golfer who quickly learns the rules of the game, we'll always be looking for ways to improve our style of dancing.

There will also be new singing calls, new rounds and new basics, but as we go along learning the new things will become easier.

GOOD S/D MANNERS by FRANK GRUNDEEN

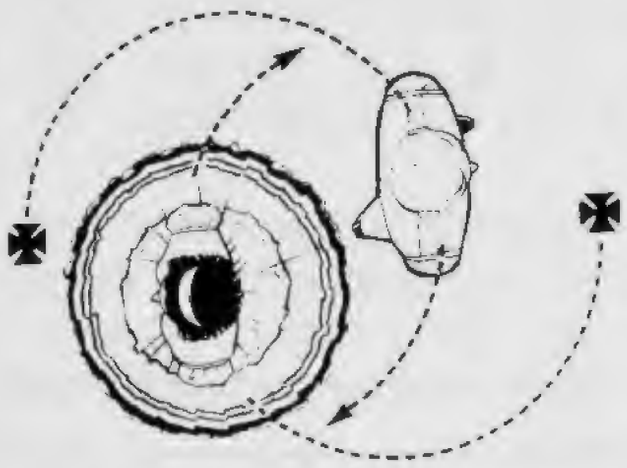


A good portion of the enjoyment of square dancing comes with sharing the club and class responsibilities. Getting the hall ready for dancing, greeting the arrivals, and preparing refreshments all fit into the picture.

HOW WE DANCE

The standardization of square dance basics makes it possible for you to learn how to dance in your own class and then eventually to get out and dance with other dancers in your area with confidence that the styling you have learned is the same style of dancing being done by the others in that area.

Equally important is the knowledge that as you have an opportunity to travel and dance with others outside of your area you will still







be able to dance in the method that is familiar to you.

So, from the standpoint of you, the dancer, *standardization* is extremely important.

Standardization is equally important to the caller. Basics are the tools of the caller's trade. Just as a cook depends upon the uniform quality of the ingredients he uses as a means of guaranteeing his finished product, the square dance caller must have confidence in his ingredients. He must know that the dancers will react in a certain way to each basic he uses. Because of this he can depend upon the basics in order to build dances that are interesting and comfortable.

If, as an example, he knows that every time he calls an allemande left the dancers will go to their corner, turn by the left arm, return to home and face their partner, ready for the next call, then he can depend upon this basic. If, however, he were to call an allemande left for another group and find that, instead of doing what he expected, each dancer would face his corner, clap right hands three times, then clap left hands three times and then spin around in place, he would be in deep trouble! He could no longer depend upon that basic as a tool to accomplish what he had planned. For this reason it's important that we adhere to a standard way of doing the basic, not only for our own convenience, but for the purposes for which the caller would use them.

A good case in point is one of the first basics we've learned in our beginning lessons–the Do Sa Do. Called in some areas Do Si Do, Do Si and Sashay, the actual spelling of the word is Dos A Dos, but you'll find it most usually written Do Sa Do.

Comfortably executed the movement takes 8 steps from a standing start to a standing completion. It begins with two facing dancers (1) who move forward and slightly to the left (2) passing the person with whom they are working (3). The dancers, without turning,











move to their right back to back (4) and then back up (5) until the starting place (1) is reached once again.

Common misuses of this movement tend to put the dancers out of position once the pattern has been completed. Take, for example, the whirling dervish. After starting in the accepted manner one or both of the dancers starts to spin (6). This spin, which continues during the 8-step movement (7), quite frequently places one or both of the dancers at right angles or at a tangent from the expected facing direction. A problem often arises when the dancers are expected to move from a Do Sa Do into an Ocean Wave, only to discover that, having twirled, one of the dancers may be facing incorrectly and as a result no Ocean Wave can be formed.

Among the illogical interpretations of a Do Sa Do is a form of waist swing common to some European folk dances (8). Although it is not impossible to *adjust* following such a movement just as it is possible to adjust one's self to many movements that might not be completely natural, the release or get-out of this particular swing is more complex and does have the effect of placing the dancer in a wrong facing position (9). At any rate, no matter how one looks at it, this is *not* a Do Sa Do.

Generally speaking the basics one learns from his caller/teacher while in beginners' class are the standard movements that will stay with him for the balance of his life in square dancing. Standardization is vitally important as a means, not only of your own enjoyment, but of the enjoyment of the others with whom you dance.

When in doubt on any of these things refer to your copy of the Basic Movements of Square Dancing handbooks which perhaps your caller has made available to you. These will show the correct starting and ending facing directions and will fill you in on the number of steps it takes to do each basic.



Copies of the Basic Movements Handbook, which describe the standard method of dancing these basics, are an invaluable aid.





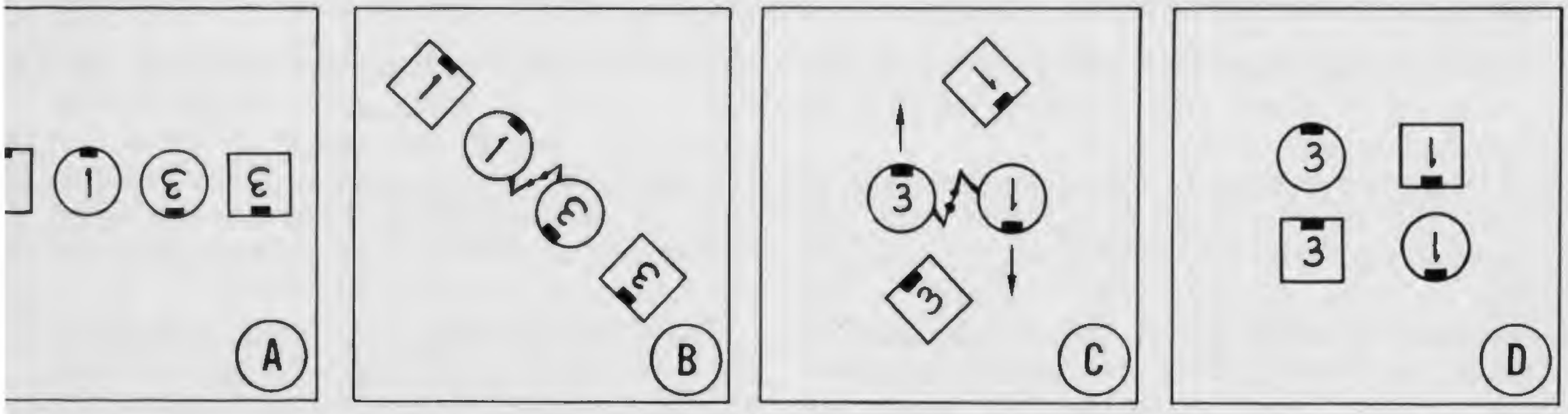
TAKE A GOOD LOOK

a feature for dancers



JOE BARBARA

The unlimited possibilities of choreography, including Crossfire.



JOE: The unlimited possibilities for moving from two to eight dancers in an almost endless number of variations comes home to us every time we attend a workshop.

BARBARA: As a dancer, perhaps you've noticed, too, that it takes only a slight variation in the combination of movements to create a new experimental movement with a different name. We often think that it would be great if all these movements could be called directionally—and many of them can—rather than creating new terms, which not only limit the life of the new movement, but present something additional that the dancers must commit to memory.

JOE: Many of the new movements are enjoyable. I think our only complaint is that there seem to be so many that fit this category. One of these is a little workshop number that we've bumped into several times recently.

BARBARA: It's called Crossfire and it goes something like this. Starting from a two-faced line (A), those in the center (the ladies in this instance) trade. We've shown them taking hands although this is not required. At the same time, the two men start a cross fold (B).

JOE: As the two ladies finish their trade (C), they step forward and the resulting formation puts them in readiness for a four-dancer box circulate (D).

BARBARA: As we say, there is nothing wrong with the movement and it's fun to do, but, even though there may be a slight delay in the action, we still think that it might be called descriptively.

JOE: Since the callers started using the Quarterly Movements as selected by the CALLERLAB Committee four times each year, we've found that we and our dancing friends are able to keep current without the hassle we once had. Of course, this has happened because the callers are all teaching and using these movements.

BARBARA: This is a good time to put in our two cents worth on the subject of APD (all position dancing) versus standard setups only. We like to be taught in depth when it comes to these new movements. BUT, to us this doesn't mean every oddball setup in the world. We feel, in the case of Crossfire, for example, that four women should be able to do the pattern, or four men, or couples half-sashayed. However, we don't feel that we have to dance it standing on our heads. There now—I've said it!

The Dancers *Walkthru*

BEHIND THE PRESIDENT'S DESK

WHAT IS THE FUNCTION of a square dance club president? What does he do? Like any executive officer, he is at the helm and all responsibilities of the club eventually channel back to him. However, a good executive will delegate duties to others, using judgment to appoint the best-qualified persons to each task and then allowing them the privilege of functioning within the framework of their position. He should keep tabs on everything that is happening at all times.

A president of a club will be looked upon for guidance. What he does, how he acts, what he says, how he dresses—all mirror his club to others. So it's important that he keeps his standards, his ethics, his approach to square dancing high, filled with love and respect for the activity.

He will preside at business meetings, so he should have a knowledge of parliamentary law, if his club functions under such directives. He will preside at club dances and so should feel comfortable before a microphone and in front of an audience. He may need to practice to overcome any hesitancies but practice will accomplish wonders, especially when an audience is made up of friends.

A sense of timing is important, even for simple announcements. They can be handled quickly, colorfully, with an awareness that the people came to dance and not to stand, or they can be dull and drawn-out.

For a meeting he should know how to prepare an agenda so that the business can be accomplished efficiently. He should learn to keep a group on the subject while allowing everyone the privilege of being heard. A truly successful president will learn to do this without sounding angry or rude by leading a discussion rather than dictating it.

A wise president will share information with the club members rather than be secretive. He will also want to know the views of all the members before making decisions.

A club president may be called upon to represent his club at an association meeting, on a local or national festival panel or at some non-dancing civic event. Here his experience will be tested and he will want to know when to express his own views and when to reflect the attitude of the club as a whole. He may be called upon to meet the press, either in person or through a written column. If so, he has a golden opportunity for presenting square dancing so that the general public will be attracted to what it sees or reads.

A club president may have attained the position by moving up through the club offices. If so, he will have the advantage of years of trial and knowledge. If, however, he is elected "cold," the wise president will call upon his predecessors for their advice, thus saving himself from making similar mistakes. In like turn, he will want to be available to proffer ideas and help to those who follow in his footsteps.

One of his most important tasks may be that of liaison with the club caller. A close association between these two as to dates, special parties and events, club needs or individual problems can be beneficial to both caller and club. With these two voices of the club working in harmony, a happy and cooperative feeling will exist and be felt by all who enter the hall.

Laws for Chairmen to Live by

CLUB PRESIDENTS: Note and beware or, better yet, ignore the following laws offered tongue-in-cheek by Doc and Shirley Blanchard, editors of *Canadian Dancer News Magazine*, January 1976.

"Weiler's Law: Nothing is impossible for the man who doesn't have to do it himself.

"Finagle's Law: Once a job is fouled up, anything done to improve it makes it worse.

"Blanchard's Law: Once you believe a subject has been discussed to completion, there will always be one more person waiting to express his opinion."

The WALKTHRU

A Calico Christmas Wreath

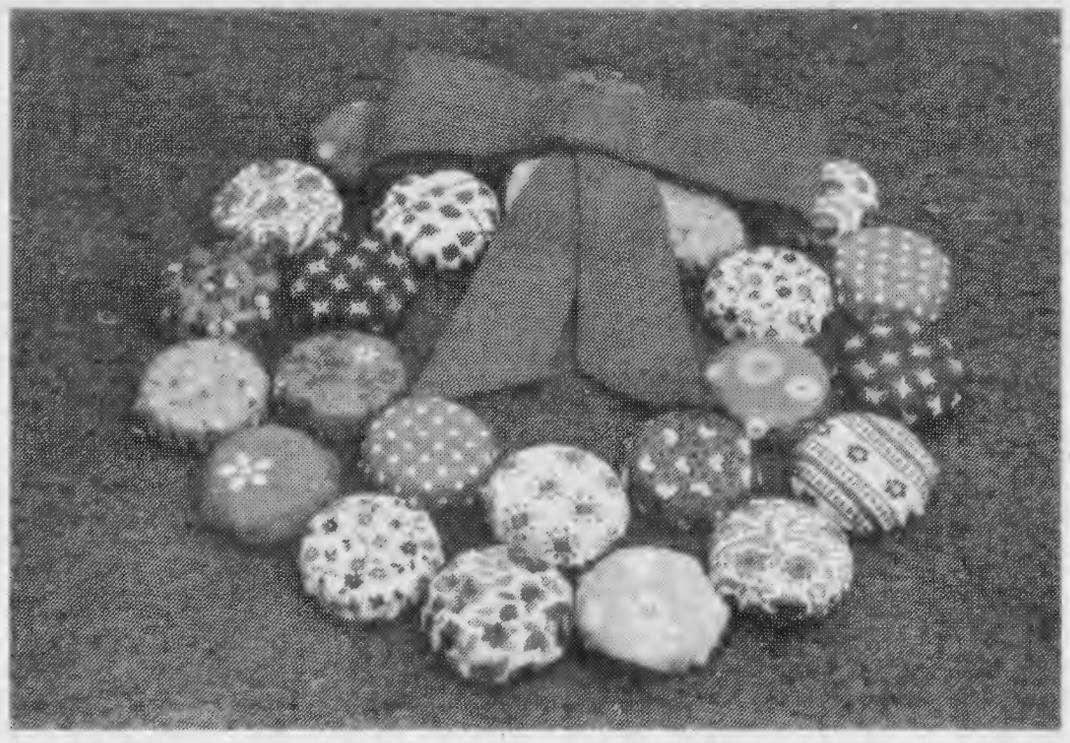
By Phyllis Howell

WHAT FUN TO DECORATE for Christmas with a different sort of wreath—one which gives an aura of early America! Search your fabric drawers and scrounge from your neighbors so you'll have a wide variety of colors and patterns of material. The more the merrier your Christmas wreath will be.

A square dance hall could really be festive with dozens of these wreaths hung along the walls with garlands of pine in between. Then end the evening by using them as door prizes for the dancers to take home and enjoy during the balance of the holiday season.

Materials Needed

Green felt
Red felt
26 pop bottle caps (per wreath)
Scraps of cotton fabric
Elmer's glue



Procedure

Cut scraps of calico in 2½″ diameter circles. Put glue on the inside of each bottle cap. Place each cap on the center of one piece of material, bringing the fabric to the inside of the cap. Pull and work the fabric taut so there are no large pleats on the sides. Let dry.

When all 26 caps have been glued and are dry, arrange them in a circle on a piece of green felt. After your pattern is formed, lift each cap and glue it onto the felt in its place. Let the entire circle dry.

Carefully cut the felt around the caps, both on the inside and the outside of the wreath.

Make a ribbon out of the red felt and glue it to the top of the wreath.

If the felt is lightweight and does not hold the caps flat, glue the entire circle to a piece of cardboard.

Hang with wire.

Ideas from Associations

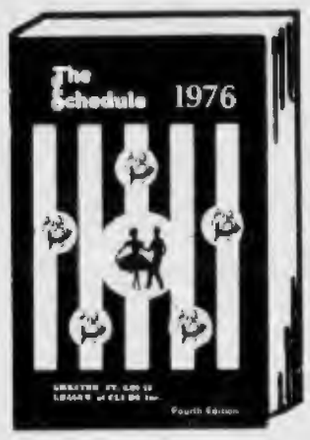
WHERE TO DANCE? BOOKLETS are frequently put out by square dance associations and usually cover the radius of their square dance activities. The design of such booklets can vary greatly. Here are three editions, each different.

The first comes from the Association of Wisconsin. An 8½″ x 11″ single sheet with a single half page inserted in the center provides a six-page folder. Typewritten and folded, it lists



S.D.A.W. member clubs by area and includes the time and day of dance and the address of the hall.

The second booklet is produced by the Greater St. Louis League of Clubs, Inc. A



pocket-sized 90-pager, the handbook emphasizes an "easy reference of club locations, dance dates, callers and club contracts." An index provides a ready reference to the material The Schedule contains. Extremely neat in its appearance and readability, the printing costs

have been offset by local advertising which appears within its covers.





The third information sheet is made from a four-way folded, legal-size, heavy glossy paper. Printed by the Associated Square Dancers of California, all open dances are listed first by the day of the week and secondly, alphabetically by city. Round dance clubs and teen groups are listed separately.

Reminder Cards

Another idea which several associations have adopted is the use of small wallet-size cards which square dancers may leave behind at business establishments, especially those who advertise in square dance magazines, dance programs, etc. Two are pictured here: one from the Toldeo Area dancers and one by the Kentuckiana Square Dance Association.





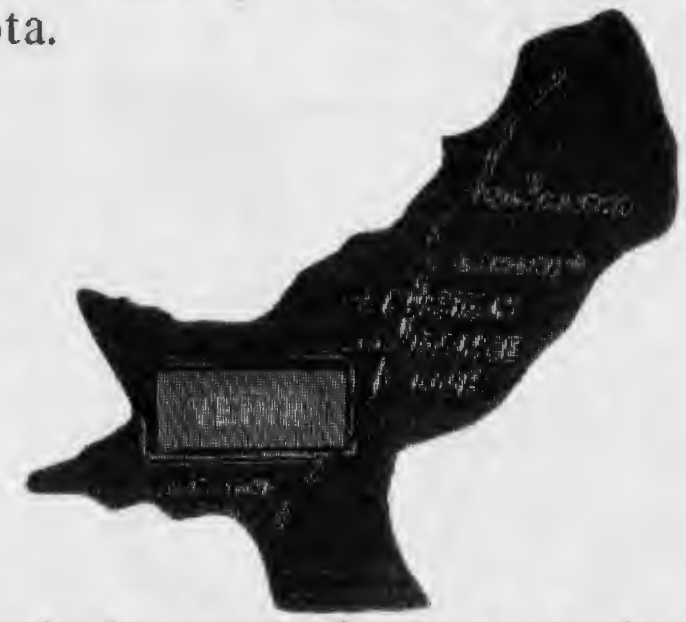
Obviously any business would be happy to know that its patrons are square dancers, especially if the dancers have left a favorable impression. This could be an excellent two-way street of public relations.

BADGES OF THE MONTH

Christmas is a time to greet friends everywhere. And so for December we present badges from two far-flung reaches of the square dance world.

Pakistan

Travel to this part of the Far East and you'll find the Pakistan Square Dance Club dancing in Islamabad. Using records, the club has help from a live instructor, Niel Dimick, an Agricultural Engineering Advisor hailing from Newell, South Dakota.



The badge is cut from green plastic in the shape of the country. A gold line running from top to bottom represents the river which is contributing to the disappearance of the desert atmosphere as green fields take over. Sites of clubs at Islamabad and Lahore are marked on the badge along with a mark for Karachi which is the airport connecting many parts of the world to Pakistan.

England

As our Bicentennial celebration comes to a close, what more appropriate town to return to than Plymouth, England? Here the Mayflower Steppers hold forth every Thursday at Harewood House in the suburb of Plympton.

The badge is shaped after the historical Plymouth Steps; the colors are red, white and blue; the United Kingdom and the United States are linked together by two squares.

The club started dancing in 1973 to records donated by several Stateside callers but when Jerry and Joan Cooper of London moved to Ivybridge, a nearby village, they assumed the calling assignment for the group.



SQUARE DANCE DIARY by a square dancer



This is the one month each year where we pay our special respects to the

TRAVELING CALLER

"JOE'S ALWAYS WANTED TO TOUR WITH HIS CALLING BUT UP TO NOW HE HASN'T BEEN ABLE TO FIGURE OUT HOW TO KEEP UP WITH HIS OFFICE WORK..."

"...IT'S GOING TO TAKE JOHN A LITTLE WHILE TO GET USED TO PACKING FOR A CALLING TOUR.."



We invite you to send in your suggestion for a scene in the Square Dance Diary.

ROUNDANCER MODULE

TEACHING TWO-STEP BASICS

Continuing the discussion on teaching two-step basics, this portion deals with several that are used in the easy level routines in a progression ending with the turning two-step. We have only skimmed the surface, presenting a few dos and don'ts that may, hopefully, make both teaching and learning a little easier.

• The grapevine also has several variations. Usually the side, behind, side, touch is taught first, with the dancers moving to the man's left and then repeating to his right. Emphasize that the first side step should be slightly forward and to the side. The third step should be slightly back and to the side. This applies especially when teaching the four-count vine and it might be well to teach this first in order to get across to the students that the fourth step is a *cross in front* for both partners. In the open vine dancers open up and turn to face reverse on the second step. This should not present a problem for the teacher or the dancers once the figure is demonstrated.

The twisty vine becomes another matter. In this case the crossing steps are opposite, i.e. as the man crosses in back the lady crosses in front. Emphasize that the second step brings the dancers to a slight sidecar position, while at the completion of the fourth step dancers are in banjo position. Once this turning movement is done it becomes clear to the dancers why it is called a twisty vine.

One of the basics found in a number of easy routines is the limp step. This can be (and often looks) awkward when done by beginners. Try demonstrating the movement by using a slight "turn out" with the leading foot, using a straight leg and bending, or flexing, that knee slightly as the other foot crosses in back. If done with a subtle movement, the dancers will quickly understand that it doesn't have to be done with a great deal of up and down bouncy movement.

The cut step is done by crossing the left foot closely in front of the right (for the man), taking weight on the left and then stepping back slightly on the right, again changing weight. Dancers do not seem to have trouble learning this particular step once they remember to cross the leading foot in front of the free foot before taking weight. Later, when the occasion arises, it will become necessary to explain to the dancers the difference between a cut step and a back lock, i.e. *the first step in the back lock is back,* whereas the first step in a cut step is a crossing step.

Many of the easy level routines incorporate rock steps. Indicate to the dancers that the center of gravity does not shift when doing a rock step. In other words, it is done with a forward (or backward) step and a slight bending or flexing of the knee. The torso remains straight and there is no appreciable "lean" forward or backward with the body. Another point to mention is that the free foot remains in contact with the floor. By no means should it fly up six inches to a foot in the air. If this is emphasized from the beginning, dancers will be less tempted to lean or lunge into the rock.

The Turning Two-Step

Perhaps the most difficult basic for the beginner to grasp is the turning two-step. Many teachers advocate drilling the students by having them start with a full box and then doing a reverse box (side, close, back, –; side, close, fwd, –;). Have them do a slight turn on the third step of the box. It isn't necessary, at first, to make too much of a turn but just enough to get the idea across. Continue the drill, increasing the amount of turn until the dancers are able to make a half turn on the third step of the side, close, turn action. The instructor should point out that the lady steps *between the man's feet* on the third step of the first turn and on the second turn the man steps *between the lady's feet.* Also explain that the man steps back on the third step and forward on the sixth step with the lady doing the opposite.

A very important point to stress is that partners remain in closed position when doing a turning two-step. This will discourage the "banjo run around" that many dancers employ when first learning the basic. Once they are able to master the side, close, turn one-half with some degree of ease, point out that the turn can

begin on the first step (turn, close, turn). Encourage them with continued practice to smooth out the figure.

Most Used Basics

These basics, along with the walking step, are those most commonly used in the easy or square-dancer-level rounds. As you begin to teach routines the importance of blending from one basic to another and from one position to another can be emphasized. They must learn to "anticipate" the next movement so that their dancing becomes smooth, graceful and fun.

Whether teaching drills or a complete dance routine, teaching and cueing should be done in the proper rhythm, until the dancers have the steps and the rhythms established in their minds and their bodies. Once this has been accomplished, let them dance to the music with cues only when necessary.

The best way to hold the attention of the dancers is the "show and tell" method. Instructors must remember that the dancers are standing in one spot while they (the instructors) are talking. This can become very tiresome and if the instructor stands in the middle of the floor and talks for ten minutes before demonstrating what he is talking about, dancers will soon begin to shift weight from one foot to the other, look around the room, and even go so far as to walk to the sidelines and find a seat. It is just as easy for the teacher to explain the movement *while doing it.* The dancers' attention is held and they are better able to comprehend what the teacher is attempting to get across to them. Further, that ten minutes of "talking time" with no demonstration becomes wasted time and nothing is accomplished.

The thoughts and methods we've expressed here are the consensus of a number of teachers. Undoubtedly there are those who have other ways of teaching the basic two step. Important is the fact that the dancers learn how to do the two-step properly and with ease so that they will enjoy round dancing and consequently express the desire to remain as a part of the activity.





Richard and Jo Anne Lawson –
Birmingham, Alabama

HAVING MET on a blind date, Richard decided that he would go anywhere to see Jo Anne, even if it meant the Friday night square dances at the YWCA, which Jo Anne had been attending with neighbors. It wasn't long before Jo Anne had a regular partner on the square dance floor. Richard even agreed to do some of those "couple dances" like "Jessie Polka," "Put Your Little Foot," and the beautiful "Black Hawk Waltz." All of this took place in 1952 and soon Richard and Jo Anne were spending several nights each week on the dance floor.

This ended for a while when Richard was invited into the Army by Uncle Sam. After four months in the Army they were married and were stationed in El Paso, Texas, still square dancing. They returned to Birmingham after their release from active duty.

The Lawsons retired from the dancing scene in 1961 to devote time with the Scouts, P.T.A., and other organizations involving children. Their retirement lasted until 1970, when they returned to square dancing and soon became involved in round dancing, having joined the Kinnanes' round dance club.

Later they began dancing with an intermediate-advanced club conducted by the Pierces and were invited to help in teaching a class in round dance basics. Since that time they have conducted several basic classes in and around Birmingham, have two round dance clubs, and organize and conduct an active round dance program for their square dance club.

Richard and Jo Anne are members of the Birmingham Square Dance Association, the Birmingham Area Square and Round Dance Callers Association and the Dixie Round Dance Council. In addition, they are members of a local clogging group, "Klikkety Kloggers."

The Lawsons feel that round dancing is the greatest of hobbies. It helps keep you young, gives couples the opportunity to have fun together, and provides a way to meet many nice, wonderful people.

• Chapter forty-three

The Caller-Coach (continued)

The role of caller-coach has become increasingly important. The budding caller will gain help and gather information in many ways but it is the experienced veteran caller, who has studied to assist the new caller, who is in the position to help him most. Where well-meaning dancers may tend to encourage some fellow dancer who has an urge to call, or a wife may praise her husband's great potential for singing calls ("you should hear him in the shower"), the professional caller-coach is thinking primarily of the future of the activity and will encourage or discourage the aspirant as his knowledge and conscience dictates. Here is more on the role of the caller-coach and the techniques he uses.

THERE ARE CERTAIN ASPECTS of both the apprenticeship program and a callers' school that parallel each other. For one, the curriculum to be covered is the same. Somewhere during the course the caller-coach must transmit to the new caller the knowledge he will need in order to sustain an orderly class and club program.

Learning to call, like learning to swim, to bowl, or to play golf, lies in the doing. A caller-trainee must call against some barometer of improvement in order to gain the experience he is seeking. A caller-coach must hear this calling, analyze it and occasionally even dance to it in order to offer constructive criticism that will benefit the student. Sometimes this critique will be encouraging. In some instances the kindest criticism may be to discourage the aspirant from further calling ambitions.

In a callers' school the student callers will themselves be the dancers as each caller takes his turn at the microphone. Under an apprenticeship situation the conditions are different. The one-for-one relationship between caller and coach has many advantages but a caller cannot call to a mirror or a blank wall and gain an understanding of timing. Here are some solutions used in apprenticeship situations in the past.

(1) The caller-coach sets up his equipment early at one of his club dances, having previously invited four couples to come in 15 minutes before dance time and dance to the apprentice. The coach makes a tape for later analysis and takes notes of on-the-spot impressions. Criticism should be delayed until the coach and caller can meet alone.

(2) The coach and/or student caller brings in four couples on a free evening or weekend daytime session to serve as a practice square.

In either of these examples the dancers are cautioned not to adjust their timing in a false effort to help the caller. The nearer to actual dancing

conditions the exercise can be, the more effective will be the coaches' critique. As the new caller's skill improves, the following arrangements for practice calling may work out.

(3) Have the apprentice prepare to teach and call a basic at a class run by the caller-coach. Careful pre-planning in this and considerable class observation by the student caller beforehand will eliminate any risk of confusing the new dancers. Here, critique will be possible on the *teaching performance* as well as on the actual calling.

(4) When and if the aspiring apprentice warrants it, have him prepare to call a guest tip at one of the caller-coaches' regular clubs. Of all four of the possibilities this may well be the trickiest. The dancers have come to their dance and paid their admission to enjoy their caller. He must, therefore, not let them down by bringing in someone obviously ill-equipped to handle the task. Careful rehearsal of the dance material to be used, analysis of the records involved, and the proper placement of the guest tip on the program are all important. The caller-coach would also be wise to clear his plans with the club's executive committee, if one exists.

The theory that a good way to learn to call is to start with a class of beginners who have never before danced is as futile as saying that if you've never ridden a horse, start out by riding a horse that has never been ridden. It just doesn't work. We're reminded of a class of 25 squares in a brand new housing development who were brought together to learn to dance by an enthusiast who was yet to call his first dance. He must have thought to himself, "What a wonderful opportunity – 200 new dancers for me to practice on." In three weeks the size of the group had dwindled to ten squares. Barely three squares lasted out the first ten weeks. To be sure, the caller was much wiser because of the experience but lost to the activity were 200 potential dancers.

All of which simply points up the importance placed on the judgment of the caller-coach in planning practice sessions for his apprentice and the urgency for the new caller to be sufficiently trained *before* setting out to perform in front of dancers.

The Caller as a Dancer

The often repeated admonition, "Don't do as I do, do as I say," is not appropriate for today's caller. Not only should the caller-teacher be able to explain good dancing habits, he must be able to demonstrate these to his new dancers and he must abide by these standards when he is dancing.

How confusing it must be to the student dancer who has been told by his teacher, "This is the correct way – the standard way to promenade, to circle to a line, and to do sa do," and then to watch this same teacher dance and in the process break all of the rules. How short-lived must be his credibility. How quickly the new dancer is apt to forget all he has been taught.

In training new callers it's well for the caller-coach to ascertain early in the course the student caller's dance-ability. The prerequisite of one and a half years of dancing prior to entering a callers' school may not, in some cases, have been enough time for the individual to have learned to dance well.

Each of the basics in The Sets in Order American Square Dance Society's Caller/Teacher Manuals includes a standardized, recognized style description.

Each of the basics in the manuals should be danced, analyzed and understood at least once during the callers' school sessions.

In a callers' school a portion of each session should be spent in *understanding* good dance habits. This can eventually be included as a part of every caller's practice calling period and as a segment of the coaches' critique. The student callers who are dancing may themselves be criticized for their dance-ability.

It is here that a unique parallel may become apparent to the student-callers. Where one moment their dance styling may appear smooth and effortless, it may suddenly change and become rough, jerky and erratic. The reason may quickly become obvious. Good calling allows time for the dancer to complete each movement in the required number of steps *before* moving into the next one. To correctly require the head couples to go forward and back and then do a right and left thru, for example, is to understand that the movement forward and back takes eight steps – four forward and four back. If rushed, the dancers move forward four, do a jerky hiccough type of movement and then a right and left thru. And so it is that the caller bears a great responsibility as to whether or not the dancers are moving smoothly.

How many times lady dancers have expressed the feeling: "I wish the caller would try dancing the lady's part of that figure. I think he might change his mind about using it." How true. The majority of the basics and experimental movements have been written by men and the male caller, in working out the movement, usually sees it only from the man's angle. Perhaps, as a drill in a callers' school, some time can be given to allow each man to try dancing the lady's part.

Unless and until each caller actually experiences comfortable dancing and has had demonstrated to him the awkwardness of poor timing and uneven choreography he may never be able to pass this all-important aspect on to the new dancers he is to teach.

The callers' class situation is the perfect opportunity for the caller-coach to lay out a dancer class outline for the aspiring callers that points up the importance of stressing quality in dancing – right from the start.

EXCEPTIONS TO THE RULE: There are times and places where square dancing would not have existed if a qualified caller with all the time and experience prerequisites had to be located. In small communities and in a number of locations overseas only the willingness of a relatively new dancer to step in and learn to call – virtually before he had learned to dance – has kept the spark of square dancing alive in the area. These are the exceptions. Today callers' schools and able, veteran caller-coaches are available to assist new callers. Several scholarship programs are available to aid some for whom a caller's school poses a financial burden.

Calling Evaluation

Each time a caller calls, he's being evaluated by someone. His severest critic may well be himself. His barometer may be a combination of inner feelings (Did I put the call together well? Did I do an adequate job in explaining the difficult part of the call?) and a feeling of the floor reaction (Were the dancers enjoying themselves? Were they moving rhythmically and

to the music? Was there a good dancer-response at the end of the call?).

There are other indicators (personal comments from the wife or husband or from the dancers themselves) but a caller can usually tell if he has reached what he has set out to accomplish.

True evaluation, whether done personally and continually by each caller or as a part of caller training, must have purpose. Generally speaking, that purpose is continual improvement.

The only worthwhile competition in calling is between the caller and himself. The caller should forget trying to sound like his caller-coach, or like any other caller for that matter. In the first place he'll never make it. In the second place he doesn't have to try. His goals should be directed toward being his own best self, not someone else. He can look for quality traits in other callers and emulate them but he should not try to copy or mimic someone else's calling personality.

Who Will Do the Critiquing?

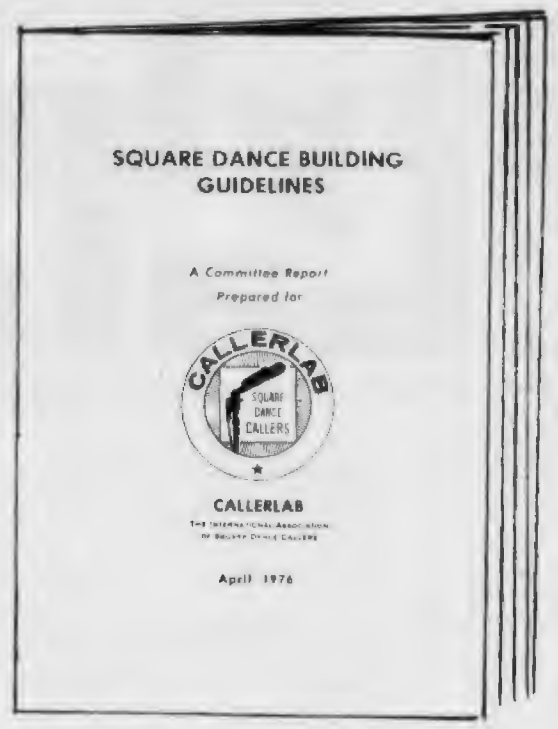
In a callers' school the caller-coach or members of the coaching staff will grade the caller each time he takes his turn at the mike. Occasionally a qualified outside caller-coach or recognized specialist will be brought in to offer critique. Little can be accomplished by opening the criticism to the members of the class. Too frequently personalities enter into the grading and the evaluation loses its purpose. However, the general open critique by the caller-coach of any student caller can benefit all those in attendance. To ask any non-caller dancers to criticize the class callers is opening the whole program to competition and too frequently a popularity contest will result. Criticism is too important a phase of caller training to let it get out of hand. Its purpose is not to hand out bouquets but to point out ways for continued improvement.

In one caller-participation session the most outstanding caller in the group, while still calling well, may have ignored advice and, compared to his previous calls, may have done poorly and consequently received a stern critique. On the other hand, another caller who may have had to struggle to get on the beat with the music may have taken a giant step in improvement and, as a result, been praised by the coach. To be successful, criticism must be objective. Each grading card must suggest direction for future study and each critique is designed for one specific student caller.

Few, if any, callers have ever reached their full potential. None have ever mastered all there is to learn about the calling art. The learning period for the caller never ends – not just from the standpoint of new material, new basics, singing calls, rounds, contras, etc., but in the sense of improved techniques, of better attitudes, of a greater sensitivity for the dancer's needs.

A BASIS OF GRADING: Just what is it that a caller-coach hopes to instill in his student? The new caller's curriculum is made up of a list of time-tested ingredients, each of which needs to be understood before a caller sets out to handle a class or a club. These subject headings which include Clarity, Judgment, Rhythm, Command, etc., will be covered, in detail, in a coming segment of the Textbook. New callers who must train themselves will find these grading points an invaluable aid in their learning process.

More about HOMES for square dancers



THE GROWING EMPHASIS placed on halls built specifically for square dancers' needs has made a study on square dance halls conducted by a special committee of CALLERLAB most timely. Recently in SQUARE DANCING magazine we have condensed sections of a booklet "Square Dance Building Guidelines" produced as a report by the special Halls for Square Dancing Committee of CALLERLAB– The International Association of Square Dance Callers.

Two major items in the construction of any square dance hall are the floor surface and air-conditioning. Here, briefly, is what the CALLERLAB report has to say.

Floor Surface

One of the three most important elements to consider in the construction of a square dance building is the dance floor. When we think of dancing, we automatically think of wood and most of the research for this report has been made in that direction.

It was discovered that three types of wood were basically available: maple, pecan and oak. The Committee stated that it was unable to determine that any one of the three types of wood had a particular advantage over the other, although maple seemed to be more widely accepted as a dance surface.

Two types of floors appear to be best suited for square dancing. A *floating floor* is the most desirable of the two. This simply means that the floor is not rigidly attached to the slab on which it rests or to the walls it adjoins. A *cushioned floor* can be provided by a number of methods. One method features floor joists mounted on honey-combed neoprene screens. Another system utilizes cork as a cushioning surface.

In preparing the surface for square dancing, two methods were found to be the most widely used.

(1) *Sand, seal, screen and apply commercial wax finish.* This provides a neat appearance and a beautiful shine. It resists spills. A too-slick surface can be slowed by use of ground paraffin.

(2) *Sand, seal and screen (no wax).* The shine and appearance of the floor surface treated in this manner is maintained by dancing. It is not too slick; not too slow; and seems to appeal to most dancers. It does not resist spills for long periods of time.

Smooth-finished concrete and vinyl coverings are available and do offer the advantage of lower cost, but in the viewpoint of the CALLERLAB Committee, they simply do not compare to wood.

Air-Conditioning

Of equal importance to the type of construction, size and site location, one of the most important decisions the person planning a square dance hall will encounter will be that of choosing a type of air-conditioner.

In a superficial sense, the role of air-conditioning is simple. It is principally to provide body comfort through the regulation of heat loss from building occupants. Since air conditioning cannot be seen, in contrast to the appearance of the building structure, lighting or even acoustical elements, the air-conditioning units frequently are neglected in terms of location, performance, capacity and cost. Such neglect can be costly to correct if proper engineering and sizing of a system is not employed in the initial planning of your facility.

(Please turn to page 79)

Style Lab

PARTNER HINGE

IN RECENT YEARS we have become well indoctrinated with the couples hinge movement (it was the subject of Take a Good Look in the August 1975 issue of SQUARE DANCING). In the past few months we seem to have been receiving a good workout on Partner Hinge.

While the same basic rules apply as with couples hinge, the fact that we do this movement as individuals sometimes tends to throw us off the track. Here is the description of the movement: *Active couples do one-half of a partner trade to end side by side and facing in opposite directions. The traffic pattern is identical to a couples hinge except that it is done by individual dancers rather than by couples.*

Starting with one couple (1), each dancer turns one-quarter independently so that at the completion of the movement they are again









side by side but facing in opposite directions (2).

In a setup where we have two facing couples (3), a Partner Hinge treats each couple independently of the other and the same ground rules apply. Each dancer turns individually (4) to end (in this example) in a right handed ocean wave with the men in the middle (5) where it is easy for those in the center to react to a follow-up call such as centers or men trade (we show the trading dancers using handholds) (6).

There are other movements originally designated for couple operation (tag the line is one example) that have also become partner movements such as Partner Hinge. In a way they do fit into all position–all circumstance dancing and are used extensively.





26th National Square Dance Convention®



"World's Greatest Square Dance Event"

JUNE 23, 24, 25, 1977 • ATLANTIC CITY, NEW JERSEY CONVENTION CENTER

THE REGISTRATION FORM for the 26th National Square Dance Convention is the first link between dancer and Convention, and the accuracy of its preparation determines the speed of its implementation into the overall processing system.

As of September 1st approximately 9,300 dancers have signified their intentions to be "On the Boardwalk in '77." Dancers from 48 states have pre-registered; Canada is well represented, as is England.

Processing these first 9,000 registrations has proved to be a monumental lesson in the variables of human nature, a masterpiece in coping with, and understanding, the desires of personalities ranging from the Atlantic to the Pacific, from the Gulf up into Canada, and, of course, three foreign lands.

Registration processing is moving smoothly now that the initial kinks, quirks, and idiosyncrasies have been eliminated from the human working committee as well as the inhuman machine – the computer. However, one small detail is rapidly becoming a major problem requiring some explanation.

This problem concerns dancers, registering from this point on, who desire to room with, stay close to, or reside in the same hotel/motel accommodations with friends, relatives, or other club members.

Registration Committee members are *willing, anxious, and able* to fill the requests of applicants wishing to room together in Atlantic City, provided these groups forward their registrations together, at the same time, in one package. Very often it is impossible to fill requests for rooms near others who have submitted their registrations earlier.

Completing registrations accurately in every detail will ensure the immediate processing of all requests. The computer is a hard taskmaster and what may seem an unnecessary question is of prime interest to "Mr. C." He refuses to function when the blue Registration Sheet has omissions of any pertinent information.

An "Unconventional" Event

Clam, n. One of various mollusks, much esteemed as food. Clambake, n. A festive occasion, a gala affair, a feast.

That's what the dictionary says, and that just about tells it all for this special event planned for the 26th National. The East Coast is, of course, noted for all sorts of seafood, and visitors in-the-know always make the most of the opportunity to dine on clams and lobsters. So what could be more appropriate than to offer all our square dancing friends a chance to share these delights at a full-fledged, genuine clambake prepared by experts.

At the shore, one of the campgrounds to be used by our Convention travelers has made available an area complete with pavillion, picnic tables, and other facilities where professional seafood caterers will serve creamy clam chowder, succulent steamer clams, select Maine lobster, charcoal broiled chicken, sweet corn on the cob, tomatoes and cucumbers, roll and butter, chilled watermelon, and beverage – all for the amazing cost of $10.40, including transportation to and from Convention Hall. The children's menu is identical with the exception of clams and lobster, for only $4.00. As a result whole families may enjoy this gala feast in the great outdoors at a cost comparable with the restaurants near the Convention.

So set aside some time between 2 and 6 p.m. on Friday, June 24, to share in the delights of a real authentic clambake such as seafood gourmets always seek out. Reservations are being accepted now by "Peter J" and Jennie Zukauskas, 314 East Broadway, Bel Air, Maryland 21014. The telephone is (301) 879-1842.

FLASH! Is your Registration Application among the more than 9,000 already processed? If it isn't, what are you waiting for? You'll find a form in the center of the October issue of SQUARE DANCING magazine. Pull it out (carefully), fill it out and send it in to the folks in New Jersey, right now! Remember, it's important to include *all* the necessary information.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Oregon

If you're the type of dancer who gets "cabin fever" in the winter, stretch your legs by coming to Eugene, Oregon, and dancing at the Oregon Mid-Winter Square and Round Dance Festival. This year's festival features two fine square dance callers: Roger Morris of Sacramento, Calif., and Frank Sanders of Roy, Utah. Teaching the rounds will be the very capable Charles and Dorothy DeMaine of Dallas, Tex. Besides a whole lot of dancing there will be afterparties, square and round dance workshops, exhibitions, and a caller's clinic. All this happens Jan. 29-30, 1977, at the Lane County Fairgrounds in Eugene, a city that has ample motel, hotel, and restaurant facilities. If you bring your own accommodations, camping is permitted at the fairgrounds for self-contained vehicles. Pre-registration is not necessary; just come and have fun. Further information can be obtained by writing Mid-Winter Festival, 1367 Dalton Drive, Eugene, Ore. 97404, or calling (503) 688-4358.

Puerto Rico

Roger Chapman, caller, and the Sunshine Swingers Square Dance Club from Winter Haven, Florida, were cruising on the Skyward which docked at Pier I, San Juan, in June and were guests of the San Juan Squares. The group was joined by members of the Double R Square of Roosevelt Roads Naval Station, Ceiba, and Caribbean Cast-Offs of Sabana Seca Naval Communications. There were at least 18 to 20 squares of dancers who had a great time dancing to the calls of Roger Chapman as well as San Juan Squares' "Tink" Walton. During the dance the Song of Norway docked and aboard her were Don and Gloria Martin of San Bernardino, California. They jumped ship and joined in the dancing. Everyone had a ball and they all look forward to dancing again with Roger and the Sunshine Swingers. All square dance clubs, couples and singles, are invited to join San Juan Squares when they are in Puerto Rico. Contact San Juan Squares, GPO Box 4667, San Juan, P.R. 00936.

Michigan

The end of an era came late in the afternoon of September 8th when the Modern Squares Barn was destroyed by a fire of unknown origin. The landmark structure, built in 1933 by Mr. Sam Clark, was a center of both square and round dancing in Detroit and Southeastern Michigan. "Sam," as he was known to most all the dancers, started with live music and local hoedown callers (he was an expert himself), and brought fun and fellowship to a great many people. When the modern style of square dancing with recorded music became popular, Sam went along with the times. The barn was

Roanoke, Virginia, square dancers designed and built a float (left) for the local Bicentennial 4th of July parade. Following the parade the group put on an hour-long demonstration of square dancing at the outdoor stadium.





ROUND THE WORLD of SQUARE DANCING

busy with many clubs using the facility. Mr. Clark's widow, Ruth, has continued the same plan of use and the latest schedule called for dancing seven nights and two afternoons each week. The loss of this facility is a tremendous blow to the dancers in Michigan. It has not yet been decided if the structure will be rebuilt, but Mrs. Clark can rely on the wholehearted support of hundreds of dancers if she decides to replace the building. – *Bill and Ruth Winkler*

The Northern part of the State has developed into a great mecca for snow mobiling and skiing and this year all records are expected to be broken. So all of the square dance clubs are looking forward to an influx of visitors who enjoy these hobbies, as well as square dancing, just as soon as the snow starts falling. The annual festival, planned for next May 21st and 22nd in Traverse City, is bound to be better than ever and new PA equipment has been purchased to insure the best possible sound for the event. – *Clair Swain*

Wyoming

The Quadra Dangle Square Dance Club will be having their annual Christmas Party with Dave Guille calling on December 18th. The party will be held at the club house on Grays Gables Road. The group will hold a New Year's Eve Dance on December 31st at the same location. Dave Guille will be calling this dance also. Following the New Year's Eve dance, a Bar-B-Que supper is planned. For further information write to Mrs. Marvin Music, 665 N. 9th Street, Laramie, Wyoming 82070.

Washington, D.C.

The 14th Annual Reunion of Overseas Dancers was a most successful one. Held in August at the Shoreham Hotel, 116 dancers representing 20 States and Canada were in attendance. 18 callers and three round dance instructors were among those present. The dancers approved donations of $100.00 to LEGACY, $100.00 to CALLERLAB, and the purchase of a typewriter for CROWD. Reunion for 1977 will be held in Denton, Texas, with Jack and Fran Scott as General Chairmen. In 1978 the group will meet in Colorado Springs, and in 1979 the location will be Pocono Pines, Pennsylvania.

Kansas

A new home for square dancing was opened in September in Topeka. The hall is owned by square dancers and four clubs dance in the hall regularly. A square dance shop is also



located in the building. Erected by square dancers, many items such as water cooler, stove, refrigerator, etc. were donated by dancers.

Guam

Dancers on the island would like to have everyone know that there are two adult and two teen square dance clubs dancing regularly on Guam. Tradewind Squares dance every Saturday night at the Tropicana Service Club at Andersen AFB. Contact for the group is Ed McWain, 1550 Midway Drive, APO San Francisco, Ca. 96334. The second adult club is



This happy looking group attended the 14th Annual Reunion of Overseas Dancers in Washington, in August.

Typhoon Twirlers, dancing every Friday night at the U.S.O. in Piti. Contact Al MacDonald, 515th Army, FPO San Francisco, Ca. 96630. The teen groups are the Micronesian Twirlers and the Chamorreans. Many square dancers travel through Guam and the groups would enjoy meeting and dancing with them.

–Jean and Jack King

Okinawa

The Okinawa Square Dancers Association held its Square Dance Week Jamboree on September 18th. To help promote American square dancing, drawings were held for two one-year subscriptions to SQUARE DANCING, paid for by the Association.

Wisconsin

A new club, the Rainbow Strollers, has recently been formed in Mauston. They will dance on the 1st and 3rd Saturdays at the Odd Fellows Hall. Caller for the group of five enthusiastic squares is Dan Eastmen. They have also started a class for beginners and hope to double the club membership before too long. The first really big event will be a Christmas Party Dance on December 29th with Dave Schultz calling.

Florida

The Round Dance Council of Florida will sponsor a Mid-Winter Round Dance Festival featuring Koit and Helen Tullus on January 28th to the 30th. The affair will be held at the Lake Mirror Center Auditorium in Lakeland. Motel reservations should be sent to RDCF Housing, P.O. Box 3538, Lakeland, Fl. 33802. Bill Fleshman, Route 6, Box 346, Jacksonville, Fl. 32223, is in charge of the festival.

California

Fish sizzling merrily on the grill provided a tempting aroma as a background for the annual Taw Twirlers potluck picnic at Saddle Mountain Ranch in Carmel Valley. Fred Griffith, an ardent fisherman-member, supplied the main course and his assistant chefs were Elmo Griffith, Ron Warren and Doug Kamp. Those who weren't round dancing to Ray Kirby's cues and square-ing to taped calls were out on the volley ball court, hiking up the hill or enjoying the heated pool, before the fish-feast. Bob and Gloria Rush spearheaded the event which was enjoyed by members, families and guests. Taw Twirlers meet at Marina Grange Hall on Friday nights and dancing guests are welcome.

– Helen Orem

New Jersey

Summer dancing in Northern New Jersey was a great success, with both old timers and new graduates doing the do sa do together. Since all but two of the dances were held in air conditioned halls, everyone kept his "cool." Now thoughts are turned to the 1976-77 dance season. The first Association dance will be held January 29th, 1977, with Keith Gulley calling. Rounds will be cued by a member round dance leader. Since dances are so infrequent from September through June, they are always events one greets with pleasure and anticipation. One cannot attend a square dance these days without hearing talk of the National Convention being held in New Jersey in 1977. Enthusiasm abounds!

– Lorraine and Wally Peltzer

New York

The Oakdale Mall in Johnson City, a large shopping plaza which is a new concept for the growing area, was the scene of an attempt by several area clubs to acquaint the public with square dancing. Scheduling the dance for the middle of a Saturday afternoon attracted quite an audience from the shopping public. The callers, Art Cook from the Shirts 'n Skirts, Chuck Gotham from the Shufflin' Shoes, and Lou Bimmler from the Cir Q Lators, did a tremendous job as they rotated the calling for the three-hour demonstration. There wasn't a dancer in the crowd who didn't have fun while advertising their favorite hobby and showing the audience that square dancing is fun. The clubs distributed flyers explaining a little about square dancing and inviting the public to their open house dances. They also distributed literature on the club's class which began shortly after the demonstration date. *–Betty Card*

Midge Costanza, Vice-Mayor of Rochester, New York, presents the official Square Dance Week proclamation to John Fink (left) at a square dance demonstration at City Hall.



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Sets in Order

WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1976

Editor's note: By this time you have read pages 14 and 15 and have the idea behind the "new look" for The Workshop. At this point Jack Lasry continues with his discussion on special program planning.

I also like to use a spin chain thru figure with the girls working through the center. It tells me a lot about the dancers' positioning.

1. **Heads square thru four**
2. **Spin chain thru,** boys work through the center, girls circulate one spot.
3. **Boys run, bend the line**
4. **Pass thru, bend the line, pass the ocean** check on pass the ocean
5. **Swing thru, girls circulate, boys trade**
6. **Spin chain thru** girls work thru the center Boys circulate one spot.
7. **Girls run, bend the line**
8. **Box the gnat, cross trail, left allemande**

I also like to check out some simple positions such as couples circulate, looking for the establishment of new, straight, two-faced lines. Another simple set to check out is to call a swing thru, boys trade, boys run. So often after a swing thru the boys will run even if it is not called.

I try to check out the scoot backs, usually during the second tip. Often our mainstream dancers will do a scoot back well only after it is set up with a curlique, such as heads square thru four, curlique–now you can use a scoot back. Often if the scoot back is called from two normal parallel waves such as–heads square thru four, do sa do to a wave, scoot back–the reaction is less than desirable. I then work around the figure to get them to dance the scoot back from that basic formation. I do anticipate some floor problems in some areas with this position and will give extra directional aids.

Following are some scoot back figures. Note that I will sacrifice some hand usage in the first two figures to observe the reaction to scoot back.

Heads square thru four, curlique
Scoot back, boys run, square thru three quarters, left allemande

Heads square thru four
Right and left thru, rollaway half sashay
Curlique, scoot back, girls run, left allemande

Heads square thru four, do sa do to a wave
Scoot back I anticipate trouble here
Boys run, bend the line if in trouble square thru three quarters, left allemande
If the reaction if OK, then I continue
Pass thru, bend the line, pass the ocean
Scoot back, boys trade, boys run
Wheel and deal, left allemande

Heads or sides square thru four, do sa do to a wave
Scoot back, girls circulate, boys trade
Boys run, wheel and deal
Pass thru, left allemande

I check out the column circulate action with a simple heads lead right, circle to a line, curlique, eight circulate, boys run, left allemande. I usually determine to what depth I can work a floor based on observations made during the first two tips.

Tips three and four are based on recent popular experimental basics. The CALLERLAB experimentals that are based on experience will present no problems. They are coordinate, ferris wheel, half tag, trade and roll, and recycle. Pass the ocean is also no problem. I have found that chase right is not as well accepted as some of the others and can present problems. Track II is getting widespread coverage at this point and should be pretty acceptable from standard positioning.

Touch and roll as an extension are the current selections and it is these that I will use for my workshop figures. A good basic teaching

Best Wishes for the Holidays – Ken and Dottie Collins – 45

presentation of both figures will be made and then some of the figures I call may include the following. Note: I would present touch first, and do some figures. If all goes well I would then do the roll concept and figures and explanations as we progress.

Heads square thru four, touch a quarter
Walk and dodge, boys fold
Touch a quarter balance
Boys trade, boys run
Bend the line, right and left thru
Slide thru, left allemande

Heads touch a quarter, walk and dodge
Swing thru, boys run, bend the line
Touch a quarter, eight circulate
Boys run, touch a half, boys trade
Boys run, wheel and deal, left allemande

Heads square thru four, touch a quarter
Split circulate (box circulate)
Scoot back, walk and dodge
Partner trade, star thru
Dive thru, square thru three quarters
Left allemande

Heads square thru four, touch three quarters
Centers trade, swing thru
Boys run, slide thru, left allemande

These roll figures are intended to be somewhat directional with an introduction into roll as an extension, not an in-depth exploration.

Heads lead right, circle to a line
Pass thru, partner trade and roll to face
Swing thru, scoot back
Boys trade, turn thru, left allemande

Heads lead right (sides), circle to a line
Right and left thru, rollaway half sashay
Touch a quarter, eight circulate
With the adjacent dancer trade and roll to face her
Slide thru, left allemande

Heads lead right, circle to a line
Right and left thru, rollaway half sashay
Star thru and roll, left allemande

Heads touch a quarter, walk and dodge
Swing thru, boys run, bend the line
Touch a quarter, eight circulate once and a half
Center six trade and roll, left allemande

In the event the roll action has been strongly accepted and danced fairly well, I may say, "Let me test you one time."

Heads lead right, circle to a line
Pass the ocean, swing thru, boys run
Boys trade and boys only roll
Girls cast off three quarters, center girls trade, girls swing thru
Girls turn thru, all star thru
Girls circulate, boys trade, wheel and deal
Left allemande

This figure is tough and if I had any doubts about the floor succeeding I would not use it.

The entertainment portion of the dance will include tips with themes or ideas that create a similar action or use similar position setups. I'd like to share some of my favorites and their building actions with you.

The theme here is an odd centers in and cast off three quarters position. Figure One should be used with both the heads starting as well as the sides.

Heads (sides) square thru four heads you are the centers
Heads go centers in between the sides hook on and cast off three quarters
Ends run around one, lines up and back
Square thru three quarters, left allemande

The above sequence is called very deliberately and I lead the dancers every step of the way.

Heads (sides) square thru four
Centers in and cast off three quarters
Ends trade to the other end
All star thru, centers pass thru, left allemande

Heads (sides) square thru four
Centers in cast off three quarters, ends trade
Centers square thru four, ends only star thru slide thru with strong dancers
All square thru three quarters, trade by, left allemande

These are the types of building blocks I use to set up dancer success. I acquaint the dancer with the basic formation and a quick get out to the corner. I add, as the dancer gains familiarity with the figure.

The following set of figures I feel are

SPECIAL WORKSHOP EDITORS
Joy Cramlet Coordinator
Don Armstrong Contra Editor

unusual and ability to direct the dancers through them is very important.

Heads square thru four, sides roll away a half sashay
Do sa do to a wave, swing thru,
spin the top give some help here
Boys fold behind the girls, girls check your two-faced line between the boys
Girls tag your line, face right and step ahead to join the boys, all wheel and deal
Star thru, wheel and deal
Pass thru, trade by, left allemande

Heads pass thru around one to a line
Do sa do to an ocean wave, girls fold behind the boys
Boys tag your line, face right and extend to join the girls
Ferris wheel girls on the hook **girls pass thru**
Curlique, boys trade, boys run
Bend the line, star thru, dive thru
Square thru three quarters, left allemande

Another theme:

Heads rollaway half sashay, square thru four
Do sa do to a wave, swing thru, spin the top
Rear back and curlique, boys run right
Centers in cast off three quarters
Star thru, centers pass thru, left allemande

Heads rollaway and square thru four
Do sa do to a wave, swing thru, spin the top
Rear back, center four right and left thru
Same four square thru four, ends slide thru
Do sa do to a wave, girls run
Bend the line, left allemande

The above four figures use do sa do to a wave with the boys doing the do sa do with boys and girls doing the do sa do with girls. You may wish to clue the dancers with "two boys, two girls do sa do," etc.

It is impossible to show all the figures one uses during a dance, however, much of what has been previously used is built around or includes additional figures. I always like to include some novelty type figures in any dance for variety and change of pace. With large groups the following figures often go over well.

Head ladies chain
Couples number one and two right and left thru
New number two cross the floor and split those two, around one
To a line of four, forward and back
Heads roll away half sashay, up and back
Number three only cross the floor and split those two around one to a line
That line of four pass thru across the floor, U turn back
You look like "L", – left allemande

Heads ladies chain three quarters, side men turn those girls and roll away
Forward six and back
Pass thru, that boy U turn back, make a wave of three
Swing thru turn right and girls turn left
Ends of the wave trade
All circle eight, four boys up and back, boys square thru four
Do sa do to a wave, scoot back
Girls run, lines go up and back
Box the gnat, change something, left allemande

NEXT MONTH ANOTHER CALLER

Ask a dozen callers to each write on the same subject and you'll come up with 12 different interpretations. This is why we have gone to a number of outstanding callers and asked them to express their own ideas as a part of the new Workshop. Next month another veteran caller will take off on a different topic and by the use of drills and comments he'll open the door for additional variety.

SINGING CALL

OLD MAN RIVER

By Bill Stone, Bremerton, Washington

Record: Blue Ribbon #214, Flip Instrumental with Bill Stone

OPENER, MIDDLE BREAK, ENDING

All four ladies chain across the ring
Join hands circle go walking around
And then four ladies rollaway
You circle left that way four ladies rollaway
Weave that ring that old man river
He don't know nothin' do sa do and then
You promenade her that old man river
He just keeps on rollin' along

FIGURE:

Heads square thru four hands you go
Do sa do corner girl you know
Swing thru I say and then
The girls fold that way peel the top
Go right and left thru now
You pass thru and bend the line
Walk up to the middle and back
Slide thru swing the corner
Promenade her like that
That old man river
He just keeps on rollin' along

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

SHE BELONGS TO YOU – Grenn 14236
Choreographers: Louis and Mona Cremi
Comment: This waltz routine uses both left and right face turning waltzes. Nice music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, –; Together M face** WALL **in** CLOSED, **Touch, –;**

PART A

1-4 **Fwd, Side, Recov to** SEMI-CLOSED; **Thru, Side, Behind; Roll** LOD, **2, 3; Fwd Pickup to** CLOSED **M face** LOD, **2, 3;**
5-8 **(L) Waltz Turn; (L) Waltz Turn M face** WALL; **Dip Bk, –, –; Manuv, Pivot, 2;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:

PART B

17-20 **Waltz Away, 2, 3; (L face Spin) R Turn, 2, 3 face** COH **in** LEFT-OPEN; **Cross, Side, Close; Cross, Side, Close face** RLOD **in** CLOSED;
21-24 **(R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end** SEMI-CLOSED **face** LOD; **(Twirl) Fwd Waltz, 2, 3 end in** BUTTERFLY **M face** WALL;
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24:

SEQUENCE: A - B - A - B plus Ending.
Ending:
1 **Apart, Point, –.**

CHARLIE'S SHOES – Grenn 14236
Choreographers: Ray and Elizabeth Smith
Comment: An active two-step with big band sound music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, Point, –; Together to** CLOSED **M face** LOD, **–, Touch, –;**

PART A

1-4 **Walk, –, 2, –; Side, Close, Cross to** SIDECAR, **–; Side, Close, Back, –; Rock Back, –, Recov to** BANJO, **–;**
5-8 **Fwd, Lock, Fwd, –; Fwd, Lock Fwd, –; Fwd, –, Manuv M face** RLOD **&** WALL **in** CLOSED, **–; Pivot, –, 2 M face** LOD, **–;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED:

PART B

1-4 **Rollaway, –, 2 face** RLOD **in** LEFT-OPEN, **–; Back, Close, Back, –; Side, Close, Side, Lift; Change Sides, 2, 3 end facing** LOD **in** LEFT-OPEN, **–;**
5-8 **Turn In, –, 2 face** RLOD **in** OPEN, **–; Back, Close, Back, –; Side, Close, Side, Lift; Change Sides, 2, 3 to face** LOD **in** OPEN, **–;**
9-12 **Fwd, –, 2, –; Fwd, Lock, Fwd, –; Fwd, –, 2, –; Fwd, Lock Fwd, –;**
13-16 **Fwd, –, Manuv to** CLOSED **M face** RLOD, **–; Turn Two-Step; Turn Two-Step face** LOD **in** SEMI-CLOSED; **(Twirl) Walk Fwd, –, 2, –;**

INTERLUDE

1-4 CLOSED **M face** WALL **Side, Close, Fwd, –; Side, Close, Back, –; Back, Close, Fwd, –; Side, Close, Thru M facing** LOD, **–;**

SEQUENCE: A - B - Interlude – A - B plus Ending.
Ending:
1-4 CLOSED **M face** WALL **Side, Close, Fwd, –; Side, Close, Back, –; Back, Close, Fwd, –; Side, –, Point, –.**

ACE IN THE HOLE – Hi-Hat 951
Choreographers: Hi and Cookie Gibson
Comment: Not a difficult two-step and the music is light and airy.

INTRODUCTION

1-4 **Diagonal** OPEN-FACING **Wait; Wait; Apart, –, Point; –; Together to** CLOSED **M facing** LOD, **–, Touch, –;**

DANCE

1-4 **Side, Close, Cross end in** SIDECAR, **–; Side, Close, Cross end in** BANJO, **–; Turn to face** WALL **in** CLOSED **Side, Behind, Side, Front end in** BANJO **M face** LOD; **Fwd, –, 1/4 R Turn M face** WALL, **–;**
5-8 **Side, Close, Fwd, –; Side, Close, Cross end in** BANJO **M face** LOD, **–; (Blend to face** WALL **in** CLOSED) **Side, Behind, Side, Front; Pivot, –, 2, –;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 **Side, Close, 1/4 L Turn face** COH, **–; Side, Close, 1/4 L Turn face** RLOD, **–; Side, Close, 1/4 L Turn face** WALL, **–; Side, Close, 1/4 L Turn face** LOD, **–;**
21-24 **(Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, Touch end in** CLOSED; **Fwd, Close, Back, Close; Fwd, –, 1/4 R Turn M face** WALL, **–;**
25-28 **Side, Close, Fwd, –; (Blend to** REVERSE SEMI-CLOSED **facing** RLOD) **Walk Fwd, –, 2 to** CLOSED **M face** WALL, **–; Side, Close, Back turning to** SEMI-CLOSED **facing** LOD, **–; Walk Fwd, –, 2, –;**
29-32 **Fwd Two-Step; Fwd Two-Step; (Twirl)**

Fwd, –, 2, –; 3, –, Pickup to CLOSED, –;

SEQUENCE: Dance goes thru twice. Second time end in SEMI-CLOSED.

Ending:

1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, –, 2, –; Apart, –, Point, –.**

WHOOPEE – Hi-Hat 951

Choreographers: Charlie & Bettye Procter

Comment: An interesting and fun two-step. The tune is the once popular and very recognizeable "Whoopee".

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Balance L, Step/Step, Balance R, Step/Step; Roll** LOD, **2, 3, 4 end in** CLOSED;

PART A

1-4 **Away, Brush, Face/Step, Step; Away, Brush, Face/Step, Step** SEMI-CLOSED; **Walk, 2, Fwd/2, 3; Walk, 2, Fwd/2, 3;**

5-8 OPEN **Balance Away/Step, Step, Roll, 2 changing sides end in** LEFT-OPEN **face** LOD; **Balance Away/Step, Step, Roll, 2 changing sides end in** OPEN **face** LOD; **Balance Away/Step, Step, Face/Step, Step; Roll** LOD, **2, 3, 4 to** CLOSED **M face** WALL;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED facing LOD:

PART B

1-4 **Fwd Two-Step,, Fwd Two-Step,; Walk, 2, Cut/Back, Cut; Dip Back, Recov, Step, Brush; Solo Buzz, 2, 3, 4 to** SEMI-CLOSED;

5-8 **Fwd Two-Step,, Fwd Two-Step,; Walk, 2, Cut/Back, Cut; Dip Back, Recov, Step, Brush; Fwd, Hook, Unwind, Step end M face** WALL **in** CLOSED;

PART C

1-4 **Fwd, Side, Recov, Cross to** SIDECAR **M face** RLOD; **Twisty Vine, 2, 3, 4; Blend to** CLOSED **M face** WALL **Side/Close, Side to** BANJO **M face** LOD, **Check, Recov to face** WALL **in** CLOSED; **Side/Close, Side to** SIDECAR **M face** RLOD, **Check, Recov M face** WALL **in** CLOSED;

5-8 **Walk, Pickup to** CLOSED, **Fwd, Check; Rock Apart, Recov, Turn, Close end M facing** RLOD; **Two fast couple pivots, 2, 3, 4 end M facing** WALL; **Turn Two-Step,, Turn Two-Step;**

SEQUENCE: A – B – C – B – C plus Ending.

Ending:

1-2 BUTTERFLY **M face** WALL **Balance L, Step/Step, Balance R, Step/Step;** DIAGONAL **Roll Apart, 2, 3, Point.**

SUNNY CHA – Grenn 14235

Choreographers: Irv and Betty Easterday

Comment: An interesting cha cha routine to very good music.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Drum Roll Wait; Wait; Rock Fwd to** SIDECAR, **Recov, Side/Close, Side; Rock Fwd to** BANJO, **Recov, Side/Close, Side to** BUTTERFLY;

PART A

1-4 **Rock Fwd, Recov, Bk/Close, Bk; (R Full Turn) Rock Bk, Recov, Side/Close, Side end in** BUTTERFLY; **XIB, Recov, Side/Close, Fwd; (Swivel Walk) Fwd, Face, Fwd/Close, Fwd;**

5-8 **(Swivel Walk) Face, Fwd, Side/Close, Fwd; Fwd, R Turn to** LEFT-OPEN **face** RLOD, **Bk/Close, Back; Face, Recov, Thru, Recov; Face, Recov, R Turn face** LOD, **Recov face** LOD **(W transition to** SKATERS;

9-12 **Same Footwork Fwd, Fwd, Side/Close, Side; Bk, Bk, Side/Close, Side; Fwd, Fwd, Fwd/Close, Fwd/Lift; Fwd/Lift; R Turn face** RLOD **in** LEFT-SKATERS/ **Lift, Bk/Close, Bk;**

13-16 **Rock Bk, Recov, Fwd/Close, Fwd; L Turn face** LOD **in** SKATERS, **Recov, Side/Lock, Side; Side/Lock, Side, Side/Lock, Side; (W transition) Rock Fwd, Recov, 1/4 R Turn face** WALL, **2 in** CLOSED;

PART B

17-20 **Opposite footwork Rock Fwd, Recov, R Turn/Close, Turn M facing** DIAGONAL RLOD **&** COH; **(W wheel Fwd tight circle) XIB, Side, XIB/Side, Close turn to** SEMI-CLOSED; **Turn 1/2 R face** LOD, **Fwd, Fwd/Close, Fwd to** LEFT-OPEN **M on outside; L Turn M face** COH **in** BUTTERFLY, **XIB, Side/Close, Side;**

21-24 **Heel, Toe, Side/Close, Fwd; Thru to** RLOD, **1/2 R Turn to** LEFT-OPEN **face** LOD, **Point Side, –; Fwd/Close, Fwd, Swivel Walk Fwd, 2; Fwd Check, Recov, Flick Back, Fwd;**

25-28 **Point, Thru to** BUTTERFLY **M face** COH, **Side/Close, Side; XIF/Recov, Side/Recov, XIF/Recov, Side; XIF/Recov, Side/Recov, XIF/Recov, Side; XIF/Recov, Side/Recov, XIF/Recov, Side;**

29-32 **Toe, Flare, Behind/Side, Thru; Toe, Flare, Behind/Side, Thru; Change Sides end face** WALL **in** OPEN, **Bk, –, –; Draw Close/Flick, R Turn, Turn/2, 3 M face** WALL **in** BUTTERFLY;

SEQUENCE: A - B - A - B plus Ending.
Ending:
1-2 **Rock Fwd to** SIDECAR, **Recov, Side/Close, Side; Rock Fwd to** BANJO, **Recov, Side/Close, Side; Rock Diagonally Fwd to** BUTTERFLY SIDECAR.

YELLOW BIRD – Grenn 14235
Choreographers: LeRoy and Anita Stark
Comment: A busy two-step with fine music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, –, Point, –; Together to** SEMI-CLOSED **facing** LOD, –, **Touch, –;**

PART A

1-4 **Fwd Two-Step,, Fwd Two-Step,; (Rock Apart, Recov, Roll to** LEFT HALF-OPEN) **Rock Apart, Recov, Back, Close; Bk, L Turn, Side face** RLOD **in** HALF-OPEN, **Fwd;** SEMI-CLOSED **Fwd, Close, Bk, Close;**
5-8 **Traveling** RLOD **Fwd Two-Step,, Fwd Two-Step,; (Rock Apart, Recov, Roll to** HALF-OPEN) **Rock Apart, Recov, Back, Close; Bk, L Turn, Side face** LOD **in** LEFT HALF-OPEN, **Fwd; (Twirl) Side, Behind, Side, Front end M face** LOD **in** CLOSED;

PART B

1-4 **Fwd Two-Step,, Fwd Two-Step,; (Rock Apart, Recov, L Turn end in** VARSOUVIANNA **face** LOD) **Rock Apart, Recov, Step, Step; Fwd Two-Step,, Fwd Two-Step end facing** WALL,; **Side, Behind, Side, Front end** CLOSED **M facing** WALL;
5-8 **Turn Two-Step,, Turn Two-Step,; (Twirl) Side, Behind, Side, Front; Side, Close, Side, Close end** SEMI-CLOSED **facing** LOD; **Run Fwd, 2, 3, 4;**
9-11 **Apart, –, Point, –; Together to** BUTTERFLY **M face** WALL, –, **Touch, –; Side, Draw, –, Close;**

PART C

1-4 **Balance L/2, 3, Bal R/2, 3; Rock Apart, Recov, Change Sides, 2 M face** COH **in** BUTTERFLY; **Balance L/2, 3, Balance R/2, 3; Rock Apart, Recov, Change Sides, 2 end in** SEMI-CLOSED **facing** LOD;
5-8 **Fwd Two-Step,, Fwd Two-Step end facing** WALL **in** CLOSED,; **Side, Behind, Side, Front to face** LOD **in** SEMI-CLOSED; **Dip Bk, –, Recov to** CLOSED **M face** WALL, –; **Dip Bk, –, Recov, –;**
9-12 **Side, Close, Side, Touch; Side, Close, Side, Touch; Apart, –, Point, –; Together, –, Touch, –;**
SEQUENCE: A - B - C - A - B - C plus Ending.
Ending:
1-4 **Side Lunge, –, Behind, Side; Front, Side, Behind, Side; Front, Side, Behind, –; R Spot Turn, 2, Apart/Point.**

THANKS ED
By Ed Fraidenburg, Sanford, Michigan
Heads square thru, slide thru
Pass thru, tag the line
Cloverleaf, centers pass thru
Spin chain thru
Girls trade
Flutter wheel
Left allemande

LET'S PLAY TAG
By Thor Sigurdson, Emerson, Manitoba, Canada
Heads go right and left thru
Same four flutter wheel
Same four slide thru and pass thru
Swing thru, boys run
Couples circulate
Tag the line left
Wheel and deal to face
Dive thru, square thru three quarters
Slide thru, everyone spin the top
Boys run around that girl
Tag the line, lady go left, boy go right
Left allemande

SINGING CALL

PROMENADE WITH SALLY
By Jack Ritter, Naperville, Illinois
Record: Bee Sharp #103, Flip Instrumental with Jack Ritter

OPENER, MIDDLE BREAK, ENDING
Allemande left allemande thar
Forward two and form a star
Shoot the star a full turn
Turn corner by the right
Four men star left one time tonight
Do a turn thru at home and left allemande
Do sa do promenade the land
Promenade along with Sally
She'll promenade along with you

FIGURE:
One and three lead to the right
Circle up four you're doin' all right
Heads break two lines go up and back
Swing thru then spin the top for me
Without a stop hey recycle too
Sweep a quarter do a cross trail thru
Swing that corner promenade her too
Promenade along with Sally
She'll promenade along with you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALL*

FASTER HORSES

By Ralph Silvius, Modesto, California

Record: Red Boot #207, Flip Instrumental with Ralph Silvius

OPENER, MIDDLE BREAK, ENDING

Walk all around the corner
See saw your pet
Boys star by the old right hand
Once around that set
Pickup your partner with an arm around
Star promenade girls turn around
Left allemande weave around the ring
Faster horses younger women
Do sa do then you're gonna promenade
Faster horses younger women
Red boot music makes the world go round

FIGURE:

Head couples promenade around the ring go
Sides swing thru turn thru you know
Do sa do outside two make an ocean wave
All eight circulate swing thru
Boys run couples circulate half tag
Swing this new girl promenade eight
Faster horses younger women
Pepsi Cola more money

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

STAR THRU

By Bill Armstrong, Los Angeles, California

Side couples star thru
Substitute
Star thru
Same two swing star thru
Circle four and make a line
Swing star thru
Center four swing star thru
Others cloverleaf
Left allemande

TAKE A GOOD LOOK

To illustrate the figure Crossfire, described on page 26, we've selected a few routines from various sources.

Heads swing thru
Boys run, crossfire
Walk and dodge
Separate around one to a line
Slide thru
Zoom and pass thru
Left allemande

Sides square thru, swing thru
Boys run, crossfire
Box walk and dodge
Trade by, pass thru
Trade by, left allemande

Heads square thru, swing thru
Boys run, crossfire
Coordinate, boys circulate
Girls trade, bend the line
Star thru, left allemande

Sides lead right circle to a line
Touch a quarter
Coordinate, crossfire
Coordinate
Wheel and deal, sweep a quarter
Cross trail, left allemande

Heads pass thru around one to a line
Pass thru, tag the line in
Touch a quarter, coordinate
Crossfire, boys run
Track II, swing thru
Boys run, wheel and deal
Slide thru, square thru three quarters
Left allemande

Heads half square thru
Right and left thru
Circle half to a two-faced line
Crossfire, boys run
Trade by
Circle half to a two-faced line
Crossfire, boys run
Trade by, left allemande

SINGING CALL*

HUSH ALL OVER THE WORLD

By Bob Fisk, Chino, California

Record: Swinging Stars #101, Flip Instrumental with Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
There's a kind of hush
All over the world tonight
All over the world you can hear
The sound of lovers in love
You know what I mean
Four ladies chain and then
You chain 'em back home
Promenade all over the world
People like us falling in love

FIGURE:

Heads promenade halfway round the ring
Sides pass thru cloverleaf
Heads you pass thru do sa do
Swing thru you do girls trade
Turn thru and then you do a
Left allemande come back promenade
Around that ring you will go
Forever and ever

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

This month we begin another new feature in which we spotlight simple, proven material within the Basic 50 Program that can be used in the early stages of beginners' square dance classes. We caution you not to overlook the simplicity of this material for it is this very simplicity that many callers find difficult to build into their classes and one-night stands. A caller-friend of ours recently remarked, "It's easy to make a call more difficult, but I have trouble modifying it to make it simple." To start things off we've asked Bob Ruff, Whittier, California, to share some of the material that has been proven successful in his Level 1 Instructional Series of Fundamental Square Dancing. Try it in your beginners classes.

Couples one and three promenade the outside
Go all the way around
Couples one and three go forward and back
Forward again and circle four, go once around
Back up to home
Couples two and four promenade the outside
Go all the way around
Couples two and four go forward and back
Forward again, circle four, go once around
Back up to home

Couples one and three promenade the outside
Go all the way around
Same couples go forward and back
Same couples right hand star
Once around, back up to home
Couples two and four promenade the outside
Same couples go forward and back
Same couples right hand star, turn it once
Back up to home

All join hands circle left, go halfway around
Reverse, single file
At home face partner, do sa do
Allemande left the corner
Swing your partner
Promenade

Couples one and three lead to the right
Circle four to a line
Go forward and back
Right hand star with the couple in front
Turn it once around
Circle eight
Allemande left the corner
Right and left grand
Promenade home
Repeat action with side couples active

Couple one go down the center, split the ring
Lady right, gent left, go home
Couple one do sa do
All join hands circle left
Go halfway around
Reverse single file
At home face partner, do sa do
Right and left grand
Promenade home
Repeat for couple two; then couple three; then couple four.

Four couples go forward and back you go
Face your partner, do sa do
Right and left grand
Promenade home

SINGING CALL ADAPTATION

If you read the feature on pages 20 and 21 about adapting singing call music to fit the new dancer, perhaps you'd like to try this one, too.

OPENER, MIDDLE BREAK, ENDING
(8) Four ladies chain
(8) Chain back
(8) Circle left
(16) Allemande left, weave
(8) Do sa do
(16) Promenade
FIGURE
(8) Heads (sides) circle four
(8) Face partner, do sa do
(8) Sides circle four
(8) Face partner, do sa do
(16) Circle eight
(16) Corner promenade

BAD BAD LEROY BROWN

Rewritten by Jack Murtha, Yuba City, Calif.
Record: Wagon Wheel 212
OPENER, MIDDLE BREAK, ENDING
Four ladies chain that ring now
Chain the ladies back home
Join hands circle left and then
Allemande left and weave the ring
In and out around you go
Do sa do and promenade
He's badder than ole King Kong
And meaner than a junk yard dog
FIGURE
Heads circle four once around you go
Back out at home, face your own and do sa do
Sides circle four one time you know
Back out at home, face your own and do sa do
Circle eight go around the ring
All the way home, take the corner promenade
He's badder than ole King Kong and
Meaner than a junk yard dog
SEQUENCE: Opener, figure twice, middle break, figure twice, ending

How are You fixed for Square Dance Supplies?

HANDBOOKS

A Basic Movements 1-50 (25¢ each, $15.00 per 100)

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N Hamilton Round Dance Manual ($5.00)

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the dancers Corner



CALLER of the MONTH

Bob McVey – Mannheim, Germany

EXTREMELY DEDICATED to the ideals of calling and teaching, Bob McVey and his wife, Marilyn, began dancing in 1969 with the Heel and Toe Square Dance Club at Fort Rucker, Alabama. Following a tour to the Far East for Uncle Sam, Bob and Marilyn began dancing again with Bob also sharing the calling duties for the Heel and Toe Club. Also, upon request of the Vocational Technical Institute in Chipley, Florida, Bob conducted square dance classes there and founded the Panhandle Promenaders Club.

In January, 1973, the U.S. Army assigned Bob to Mannheim, Germany, and he became caller for the Buttons and Bows in Sembach and later, for the Heidelberg Hoedowners. He is still calling and conducting classes for the Hoedowners, who have dubbed Bob "Super Caller."

Since Bob is much in demand all over Europe, he and Marilyn do a great deal of living out of suitcases. This spring was the third year in a row that Bob has been on the staff for the Chiemsee College, a week of square dancing, round dancing, and fun in the beautiful Bavarian Alps. He has been Training Director


Nelson Watkins


Al Stevens

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5065 THIS IS MY YEAR FOR MEXICO by Nelson Watkins
5064 MELODY OF LOVE by Dick Parrish
5063 COTTON PICKIN' DELTA TOWN by Bob Parrish

Produced by
Shelby Dawson
334 Annapolis Drive
Claremont, Ca. 91711


Shelby Dawson


Dick Parrish

and Vice-President, as well as the current President of the European Callers and Teachers Association.

Bob's dedication to calling and teaching is of the very highest caliber; nevertheless, he feels that friendship is *truly* square dancing's greatest reward. Although he is always busy insuring that conditions are the best possible for dancing, he has time for a friendly word or smile for everyone.

Square dancing in Europe would not be what it is today without Bob McVey's high standards and outstanding leadership.

– Nancy Miner

(LETTERS, *continued from page 3)*

wondering if anyone else had good luck on growing the sprout as we did.

Lee and Lucy Manning
Burlington, Iowa



Lucy, Lee and tree.

Dear Editor:

Just a personal note to thank you for all the inspiration, instruction and entertainment we have enjoyed in Sets in Order since we started

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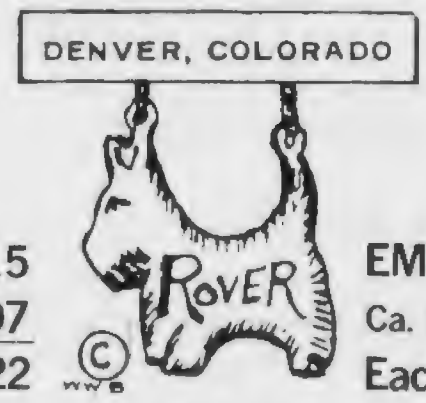
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dancing, teaching and calling over 28 years ago. For health reasons Carol and I cannot dance anymore and so we're retiring from calling and teaching, too. We've done everything we wanted to do in square dancing—recorded, toured, helped found organizations, served as officers at all levels, appeared as often on festivals, nationals, etc. as we desired. It's been a rewarding and meaningful hobby. We're proudest, perhaps, of having taught over 2,000 people to square dance and disappointed most in the fact that so many quit. Best of luck with the magazine, it's always been superior.

Lew and Carol Torrance
Houston, Texas

Congratulations on all you have contributed to square dancing and our very best to you both for the years ahead. — Editor

Dear Editor:

I may have been listed in the first Directory of Square Dancing published in Sets in Order, and still am. I must say it's been a pleasure. Many letters and phone calls have made it most

Jo Mar

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interesting. Nora and I have danced with many of these people. . . . Since I have retired we are camping and traveling a good bit and we are out of the city so much we ask that you replace us in the Directory.

Bill Camp
Jacksonville, Florida

Dear Editor:

We wish to thank you for a very informative and interesting magazine. We read it every month, from cover to cover, and are really impressed. I especially like the articles on good manners in square dancing and "Ladies on the Square." These are my favorites but all the articles are great!

Mr. and Mrs. Marvin Music
Laramie, Wyoming

Dear Editor:

As we were getting ready to leave for the 25th National Square Dance Convention in Anaheim this past June, our newly graduated square dancing neighbors sent us the following poem. We thought you might enjoy reading it. "It's finally here, the trip sublime. You're on

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Chuck Acelin

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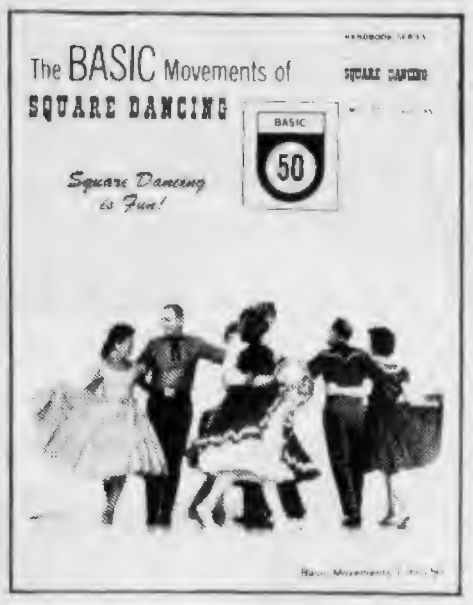
Mary Ellen Lackenmayer
Norristown, Pennsylvania

CHRIS VEAR TO CALL

Chris Vear, a most accomplished caller formerly of England and Germany, is now a resident of the United States. Chris will be in California in December and is scheduled to call a dance on the 17th at the Municipal Auditorium in Riverside. He'll be joined by Nate Bliss, with Sam and Jody Shawver on rounds.

The BASIC MOVEMENTS of Square Dancing

BASICS 1-50



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BASICS 1-50

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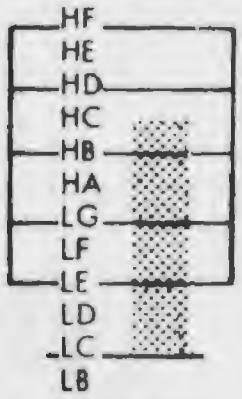
SINGING CALLS

PROMENADE WITH SALLY – Bee Sharp 103
Key: E Flat Tempo: 130 Range: HE Flat
Caller: Jack Ritter LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A nice feeling in this release. It was due for a re-do. Choreography seems very adequate. Good buy. Rating: ☆☆+

YOU SPARK MY LOVE – Bee Sharp 102
Key: E Flat Tempo: 128 Range: HC
Caller: Dave Taylor LB Flat
Synopsis: (Break) Four ladies chain – join hands circle left – ladies center – men sashay – circle – ladies center – men sashay – left allemande – weave ring – meet own promenade (Figure) Head two couples promenade go halfway – into middle – curlique – walk and dodge – circle up four

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

outside two — break make a line — forward and back — cross trail — allemande left — do sa do — corner swing — promenade.

Comment: Another new label with possibilities. Good instrumental with average figure. Shall await other releases. Rating: ☆+

SECRET LOVE — Pioneer 120
Key: E Flat Tempo: 130 Range: HE Flat
Caller: Tom Godfrey LB Flat

Synopsis: (Break) Circle left — walk around corner — turn partner by left — four ladies flutter wheel — back out — circle left — four men reverse the flutter — promenade (Figure) Four ladies chain three quarters — four couples promenade halfway — one and three square thru four hands — do sa do — spin chain thru — girls turn back — circulate two times around — promenade.

Comment: A singing call for singing callers. Nicely recorded. A few high spots to hit in vocalizing. Figure moves satisfactorily. Rating: ☆☆

AFTER YOU'VE GONE — Bee Sharp 101
Key: G Tempo: 136 Range: HD
Caller: Dave Taylor LB

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — box the gnat — four ladies promenade — do sa do at home — allemande corner — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — swing thru outside two — boys run around that girl — wheel and deal — corner swing — four ladies promenade — swing — promenade.

Comment: Another re-issue on different label. Figure not comfortable with four ladies promenading inside with swing after promenade at the tempo used. Good music. Rating: ☆

THE SWEETER THE MUSIC — Blue Star 2031
Key: B Flat Tempo: 130 Range: HC
Caller: Johnnie Wykoff LB Flat

Synopsis: (Break) Four ladies chain — join hands circle left — allemande left corner — weave by two — partner box the gnat — four ladies promenade once around — swing own — left allemande corner — promenade (Figure) Head two pass thru — around one make a line — forward eight to middle and back — curlique — single circulate — go two places — all boys run right — centers square thru three hands — circle halfway there — pass thru — left allemande — promenade.

Comment: A nice lilting tune capably called.

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TB 153 What I've Got In Mind by Kip Garvey
TB 154 I Just Found Out I Love You by Kip Garvey
TB 155 I'll Get Over You by Bud Whitten
TB 156 West Texas City (Of El Paso) by Kip Garvey

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Nice figure movement with easy tune to call. Could recommend. Rating: ☆☆

RISE AND SHINE – MacGregor 2199
Key: C Tempo: 128 Range: HA
Caller: Otto Dunn LA
Synopsis: (Break) Circle left – allemande left corner – do sa do own – men star left – turn thru – partner left allemande – do sa do – promenade – swing (Figure) Four ladies chain across – join hands circle left – allemande left – allemande thar – forward two – men back up right hand star – shoot star – curlique – boys run right – left allemande – promenade – swing.
Comment: A nice easy tune to call for the average dancer. Nothing outstanding on choreography or tune. Rating: ☆+

I JUST FOUND OUT I LOVE YOU – Thunderbird 154
Key: B Flat Tempo: 128 Range: HB Flat
Caller: Kip Garvey LB Flat
Synopsis: (Break) Walk around corner – see saw own – join hands circle left – four men star by right once around – allemande left – come back and weave ring – do sa do – promenade (Figure) Heads square thru four

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hands – do sa do corner – swing thru two by two – men trade – curlique – split circulate – make right hand star – star halfway around – girls roll back – allemande left once and a half – roll promenade.

Comment: Good dance action with choreography tidbits that add to enjoyment. Dancers will determine their acceptance. Fine instrumental. Rating: ☆☆

HUSH ALL OVER THE WORLD – Swinging Stars 101
Key: G & A Flat Tempo: 130 Range: HD Flat
Caller: Bob Fisk LB

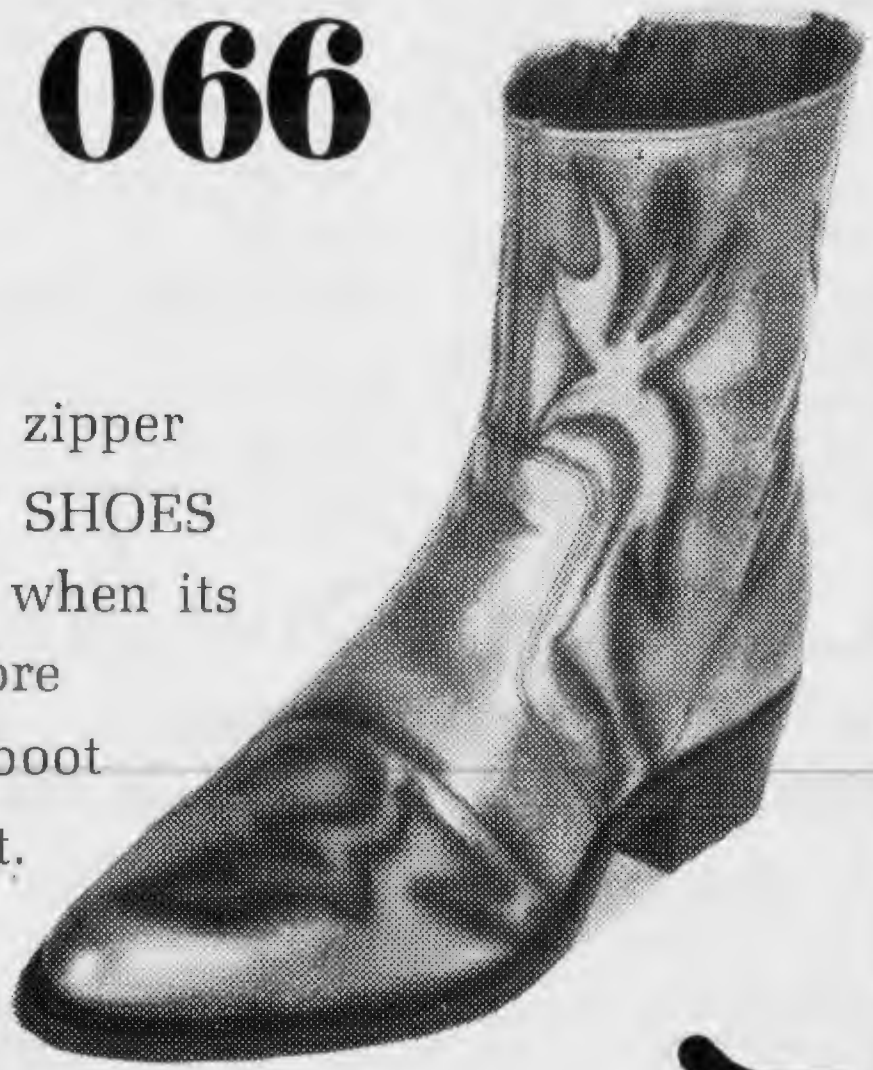
Synopsis: Complete call printed in Workshop.
Comment: A popular ballad set to square dance movements. Nice recording with average figure. Callers may have to work on melody line as it changes in figure but it will be worth it. Rating: ☆☆+

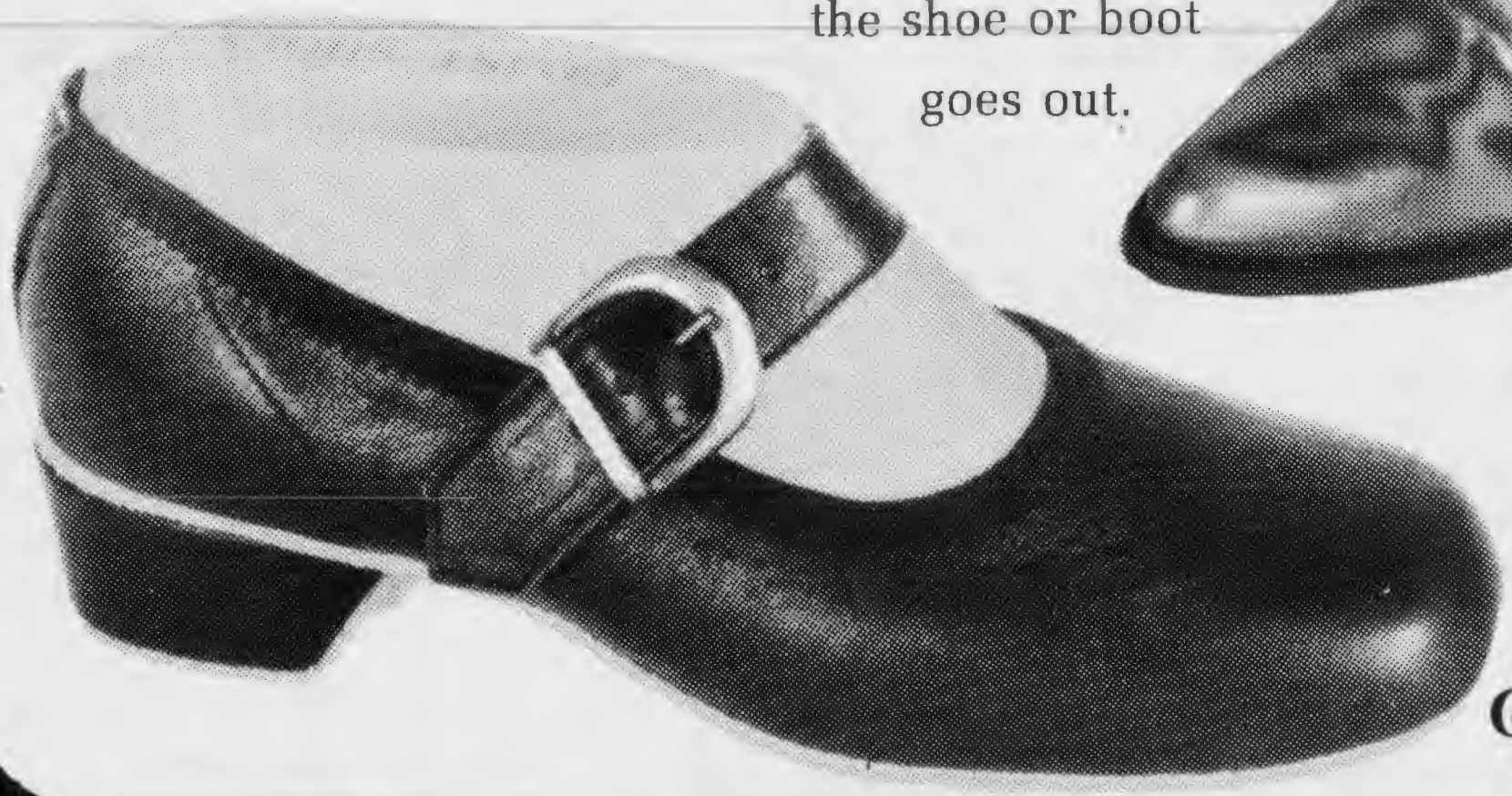
MARIA DON'T YOU CRY – Bee Sharp 104
Key: C & C Minor Tempo: 130 Range: HC
Caller: Jack Ritter LB

Synopsis: (Break) Four ladies circle left inside ring – come back and swing – join hands circle left – left allemande – weave ring – do sa do – promenade (Figure) One and three square thru four hands – meet corner

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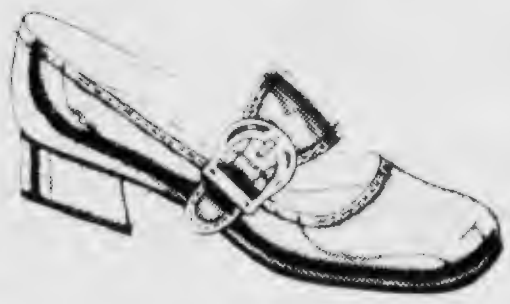
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right and left thru — pass thru — trade by — curlique — scoot back — boys run — star thru — pass thru — trade by — swing corner — promenade.

Comment: A singing caller's type of release. Better than average figure usage with lot of dancer action. Some callers will enjoy.

Rating: ☆☆

SUNNY — MacGregor — 2198
Key: A Flat Minor Tempo: 128 Range: HB
Caller: Monty Wilson LB
Synopsis: (Break) Circle left — men star right — corner allemande — weave ring — do sa do own — promenade (Figure) Heads square thru all way around — do sa do — swing thru — boys trade — spin the top — right and left thru — girls flutter wheel — corner allemande — promenade.

Comment: A different feel with a nice job of recording and calling. May just catch on. One of MacGregor's best instrumentals.

Rating: ☆☆

OLD MAN RIVER — Blue Ribbon 214
Key: E Flat & E Tempo: 128 Range: HE Flat
Caller: Bill Stone LB Flat
Synopsis: Complete call printed in Workshop.

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Comment: A nice feeling on this record as it is used more. A peel the top is the extent of dance figure. Could be a sleeper.

Rating: ☆☆+

LET'S THINK ABOUT LIVING – Thunderbird 150
Key: D Tempo: 128 Range: HD
Caller: Bill Volner LC Sharp
Synopsis: (Break) Walk around corner – see saw own – join hands circle left – reverse back single file lady in lead – girls backtrack once around – right and left grand – swing partner – promenade (Figure) Four ladies chain – heads pass the ocean – square thru three hands – do sa do outside two – swing thru two times four hands – boys trade – girls trade – boys run around that girl – promenade that lady.
Comment: A fine recording with lots of "zip." Callers should enjoy this release and listen closely to a good instrumental.

Rating: ☆☆+

OLD MEXICO – Swinging Stars 102
Key: C & D Flat Tempo: 128 Range: HB Flat
Caller: Lee Schmidt LC
Synopsis: (Break) Four ladies promenade inside

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Comment: Lots of dance action for the participants. Tune is easy to sing with Mexican flavor. Good instrumental.

Rating: ☆☆

WHAT I'VE GOT IN MIND – Thunderbird 153
Key: B Flat Tempo: 128 Range: HE Flat
Caller: Kip Garvey LB Flat

Synopsis: (Break) Sides face grand square – left allemande – do sa do – men star left once around – swing – promenade (Figure) Heads square thru four hands – swing thru – spin the top – men move up – right and left thru – square thru three quarters – swing – left allemande – promenade.

Comment: Good chord progression in in-

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strumental. Tune may not be easy to retain for average singing caller. Easy dance choreography. Rating: ☆+

BEER BARREL POLKA – Scope 604
Key: B Flat Tempo: 130 Range: HB Flat
Caller: Jeanne Moody Briscoe LB Flat
Synopsis: (Intro & End) Circle left – allemande left – do sa do – four men promenade – run get home – swing lady – left allemande – promenade (Break) Grand square – four ladies promenade – swing – promenade (Figure) Heads lead right – circle – make a line – go up and back – slide thru – curlique – walk and dodge – partner trade – flutter wheel across the ring – cross trail thru – swing – promenade.
Comment: A good old tune to have in your record case. Nicely recorded music with good feel. Callers can work to get proper wording in figure. Rating: ☆☆+

FASTER HORSES – Red Boot 207
Key: F & G Tempo: 128 Range: HD
Caller: Ralph Silvius LC
Synopsis: Complete call printed in Workshop.
Comment: A fine instrumental with a good piece of choreography. A record callers will



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GOOD MORNING WORLD — Thunderbird 151
Key: D Flat Tempo: 128 Range: HD Flat
Caller: Bob Bennett LA Flat
Synopsis: (Break) Sides face grand square — swing — left allemande — come back and swing — promenade (Figure) One and three lead to right — circle four — make a line — up to middle and back — pass thru — tag the line — face in — pass thru — tag the line — face in — square thru four hands — corner swing — promenade.

Comment: A rough introduction to the grand square. A real country ballad with tag the line movements and average dance to good music. On second break sides face without grand square command although they should expect sequence. Rating: ☆+

BEFORE THE LAST TEARDROP FALLS — Thunderbird 149
Key: G Tempo: 130 Range: HE
Caller: Bobby Keefe LC
Synopsis: (Break) Circle left — four ladies chain three quarters — rollaway — circle left — left allemande corner — do sa do — promenade

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(Figure) Heads square thru four hands — corner do sa do — swing thru — boys run to right — ferris wheel — bring them in — pass thru — swing corner — left allemande — promenade.

Comment: A western ballad with nice music but some callers may have difficulty in the high range. Word adjustment seems normal on phrasing. Rating: ☆☆

THE LAST FAREWELL — MacGregor 2197
Key: E Flat Tempo: 128 Range: HB Flat LB Flat
Caller: Fred Drouant
Synopsis: (Break) Heads face grand square — allemande left corner — do sa do — allemande left — come back promenade (Figure) Heads square thru four hands — corner do sa do — swing thru down the line — boys run right — ferris wheel — pass thru — swing corner — left allemande — promenade.

Comment: The second release of this tune with the other label seemingly better recorded. Word metering in places needs assist. Rating: ☆+

MARRIANNE — Hi-Hat 469
Key: D Tempo: 128 Range: HD LA
Caller: Tommy Cavanagh

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Synopsis: (Intro & End) Allemande left corner – walk by own – right hand round right hand girl – left hand round own – four ladies chain across – chain back – circle left – promenade (Break) Sides face grand square – reverse – circle left – other way promenade (Figure) One and three spin the top – turn thru – circle four with outside two – make lines – up and back – star thru – pass to center – pass thru – right and left on thru – eight chain three – swing and promenade.

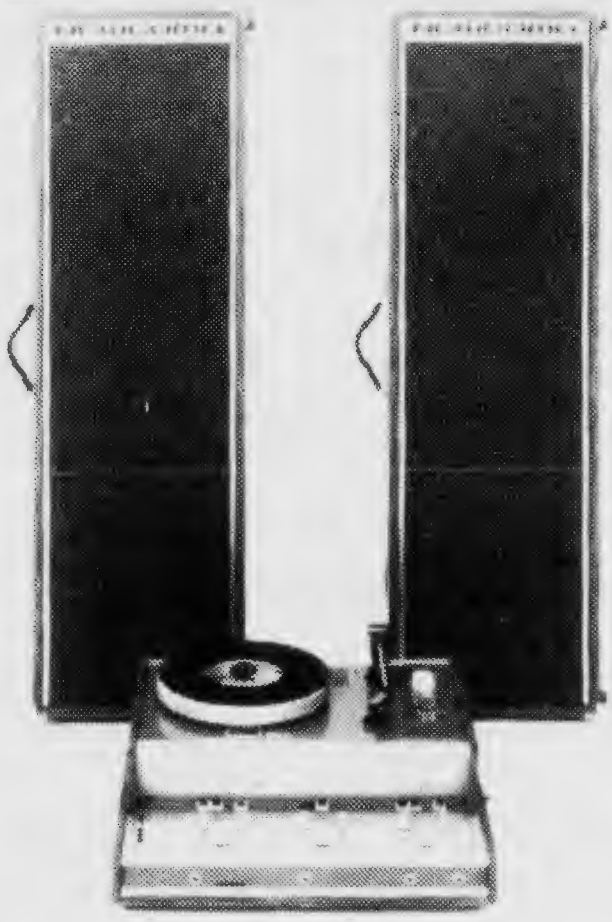
Comment: Lot of word action in some places, making metering a little more difficult. New release of a former successful tune.

Rating: ☆+

AMAPOLA – Scope 602
Key: F **Tempo: 128** **Range: HB Flat**
Caller: Ted Wegener **LA**

Synopsis: (Break) Heads curlique – boys run – do sa do corner – curlique again – boys run – partner trade – join hands circle left – left allemande – walk by one – swing – promenade (Figure) Heads square thru four hands – do sa do corner – star thru – flutter wheel – sweep a quarter – right hand star once around – girls turn back – swing –

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promenade.

Comment: Nice recording with quick opening for caller's introduction. Different choreography makes the dance more interesting. Easy dancing. Rating: ☆☆

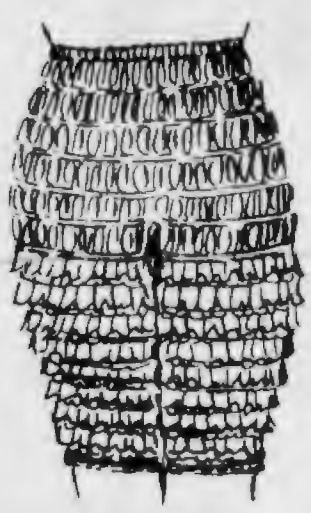
LET YOUR LOVE FLOW – Square Tunes 172
Key: B Flat Tempo: 130 Range: HC
Caller: Ted Frye LB Flat

Synopsis: (Break) Four ladies chain three quarters – join hands circle left – four ladies rollaway – circle again – left allemande – weave ring – do sa do – promenade (Figure) Heads square thru four hands – make right hand star with outside pair – heads star left one time around – same two right and left thru – swing thru – swing thru again – corner swing – promenade.

Comment: A country ballad with a good banjo background. Average figure and tune. Rating: ☆+

DIXIE LILY – MacGregor 2196
Key: F Tempo: 128 Range: HC
Caller: Monty Wilson LA

Synopsis: (Break) Allemande left corner – go forward two – turn back one – partner swing – circle left – allemande left – weave



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ring — do sa do — promenade (Figure) Head two couple promenade halfway — side two ladies flutter wheel — square thru four hands — right and left thru — pass thru — trade by — swing thru — turn thru — swing corner — promenade.

Comment: A new little tune that is catchy in its musical rendition. Nothing heavy in the figure. Callers may enjoy. Rating: ☆☆

BLOWIN' IN THE WIND — Bogan 1288
Key: C Tempo: 130 Range: HA
Caller: Mike Sikorsky LB
Synopsis: (Break) Four ladies promenade once around — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — get to corner right and left thru — swing thru — boys run right — half tag — trade and roll — left allemande corner — do sa do own — swing corner promenade.

Comment: A standard tune with use of a half tag, trade and roll. Music is strictly Blue Star. Average figure with nothing unusual.
Rating: ☆+

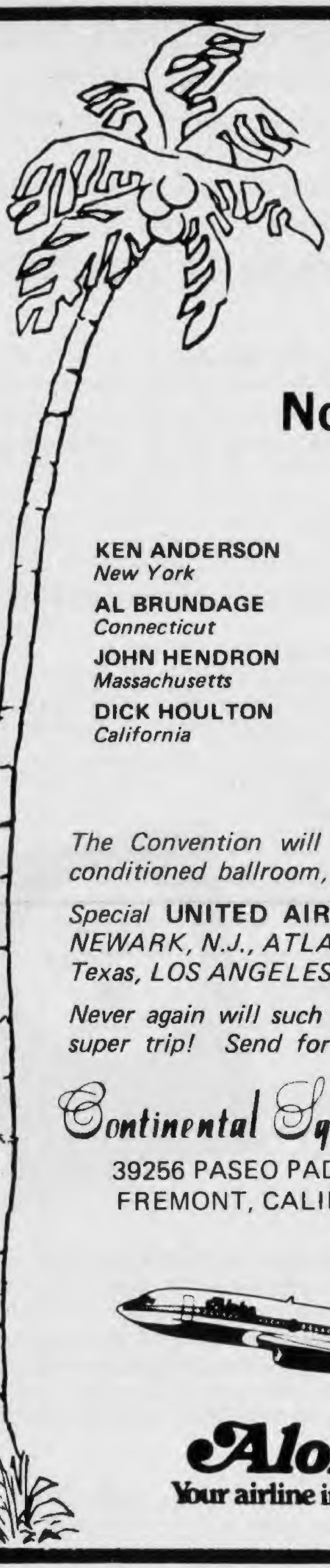
Hoedown Reviews start on page 76.

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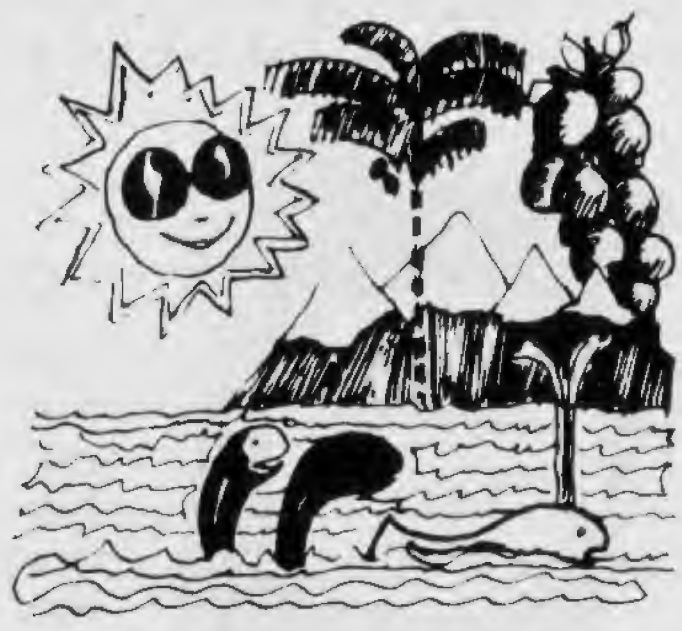
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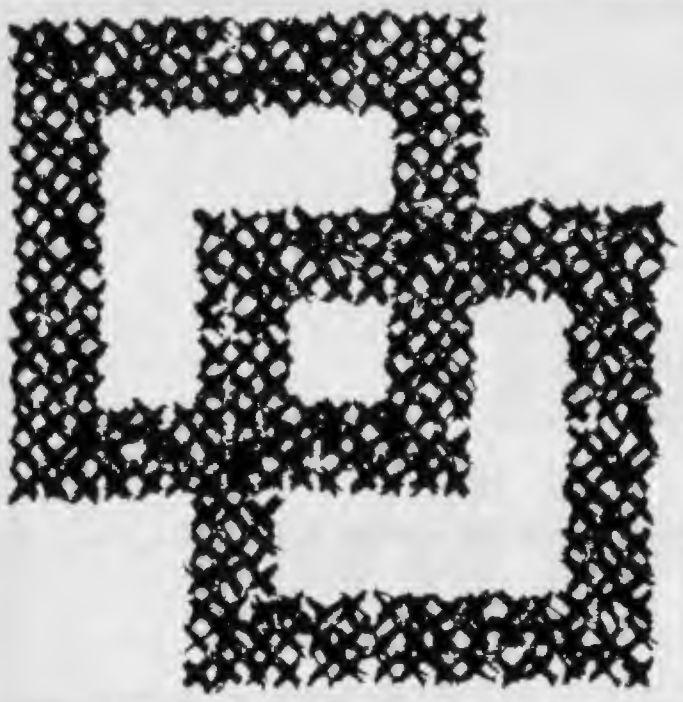
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FLIP HOEDOWN

LISA – Square Tunes 176
Key: G **Tempo: 128**
Caller: Jack Lasry
Comment: Another workshop series using track II. Instrumental side is good hoedown record for callers. Fine for patio or basement parties. Rating: ☆☆

FALCON HOEDOWN – Swinging Stars 104
Key: E **Tempo: 128**
Caller: Lee Schmidt
Comment: A workshop series record using one side for instrumental. This new release uses pass the ocean, ping pong circulate, extend the wave, etc. Some callers will enjoy the instrumental that reflects singing call aspects. Rating: ☆☆

HOEDOWN BLUES – Swinging Stars 103
Key: C **Tempo: 128**
Caller: Bob Fisk
Comment: A new label featuring a workshop series using chase right, single hinge, partner hinge & couples hinge. A basement party

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dance record. Hoedown on flip side is very pleasing. Rating: ☆☆+

HOEDOWNS

MOD HOEDOWN – Pulse 103
Key: F **Tempo: 131**
Music: The Helmsmen – Bass, Piano, Guitar

FUNKY BASS – Flip side to Mod Hoedown
Key: F **Tempo: 130**
Music: The Helmsmen – Bass, Piano, Guitar.
Comment: Pulse returns to the scene and good to have them back. Callers will appreciate these instrumentals for a change of pace. Strictly a heavy rhythm on Mod Hoedown. Rating: ☆☆+

JAMBALAYA – Blue Star 2030
Key: G **Tempo: 132**
Music: Bayou Ramblers – Piano, Bass, Drums, Guitar

PASS THE BUCK – Flip side to Jambalaya
Key: A **Tempo: 132**
Music: Blue Star Band – Fiddle, Guitar, Bass, Drums
Comment: A fine pair of hoedowns. One has been re-released but deservingly so. Good

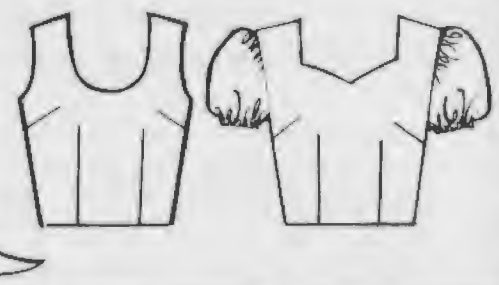
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established beat. Both deserve caller consideration. Rating: ☆☆+

CHINESE BREAKDOWN — Cross Road 9001
Key: E Flat **Tempo: 132**
Music: The Turkey Pluckers — Mandolin, Bass, Guitar, Fiddle

DANCE ALL NIGHT — Flip side to Chinese Breakdown
Key: E Flat **Tempo: 132**
Music: The Turkey Pluckers — Mandolin, Bass, Guitar, Fiddle
Comment: More fiddle in these releases than this reviewer enjoys. Tempo is listed at 132 but plays faster. Low level on recording. Rating: ☆

(HOMES FOR SQUARE DANCING,

continued from page 37)

The intent of the CALLERLAB Committee report is not to discuss various types of air-conditioning systems since the installations, options and accessories will vary with the building envelope, floor layout, lighting system, structure and most importantly, the geographic location and climate.

The Committee makes the following suggestions as a help in selecting a system that

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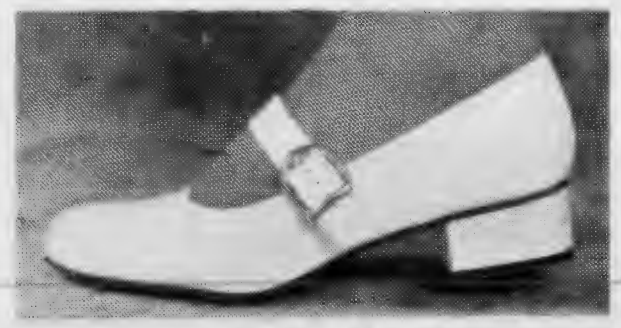


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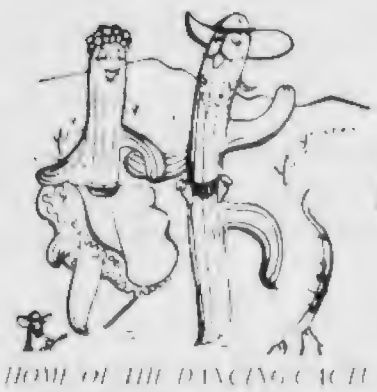
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As a result of the research, the Committee personally leans toward the roof-mounted units as the most efficient type available for the money. However, the structure for these type units must be included in the initial design for them to be practical. Under average conditions, one ton of air-conditioning is required to properly cool each square of dancers.

This is the third in a series of condensed articles based on the CALLERLAB Committee

(this adv. courtesy of friends of Bruce Johnson)

Bruce Johnson may be in your area this spring.

Once each year Bruce and Shirley take off on a calling tour, reaching many areas across North America. If you've never danced to Bruce's calling, or if it's been a while since you've had that pleasure, you're invited to contact Shirley for dates during April and May, 1977.

Bruce and Shirley will be at the CALLERLAB Convention in Kansas City April 3rd to 6th. On Friday, April 15, they'll be in Moline, Illinois, and will be in the Illinois-Ohio-Michigan area until they take off for a date at Baypath Barn in Boyleston, Mass., on April 29th and 30th. Following this date they will travel in Massachusetts and Pennsylvania, arriving back home in California some time during early June.



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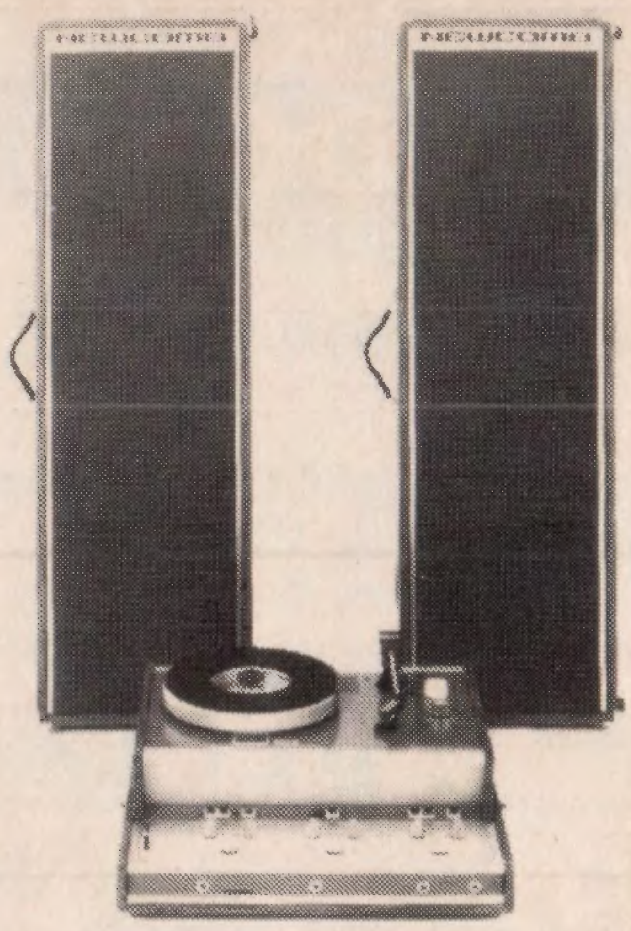
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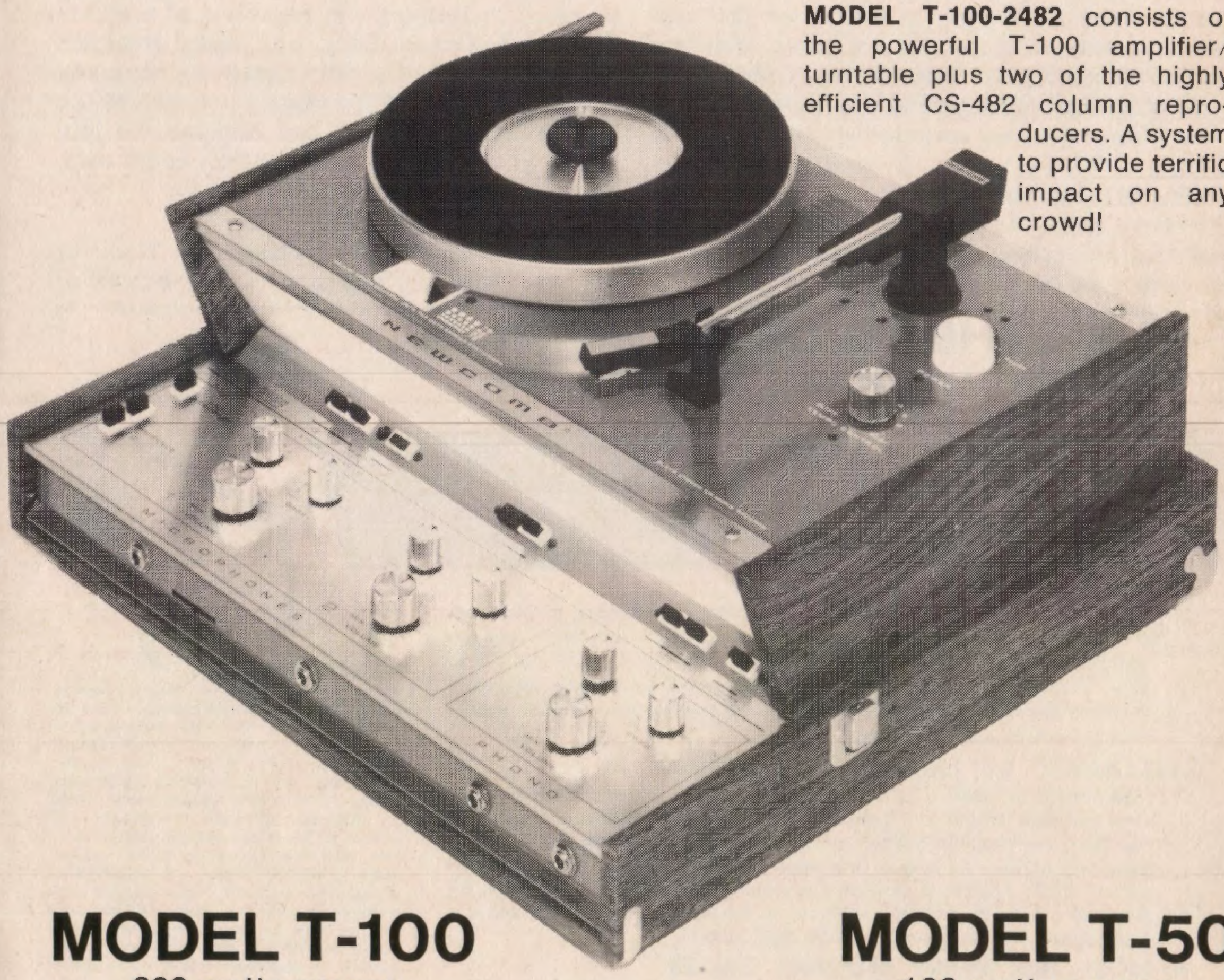
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report. Again we thank Chairman Melton Luttrell and his Committee for permission to quote from these reports which we feel will prove timely and helpful to those who are considering a square dance home of their own.

ABOUT CALLERS' SCHOOLS

All those who are conducting callers' schools during 1977 are invited to send us the dates, staffs, etc., so they can be included in the February issue of SQUARE DANCING, which will feature callers' schools. Copy must be in our office no later than December 30, 1976.

GEORGE LAKE

Always one of those happy types who help so much in forming the backbone of a square dance club, George Lake, who passed away last September, will be greatly missed by his many friends. George was for years a member of the Rip 'n Snort Club of Los Angeles. We join others in extending our sympathies to his wife, Mickey, and to members of his family.

NEW WORDS

These words to the singing call "Summer Sounds" were put together by Tom Powell of

THE OTHER SIDE OF THE MIKE

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I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

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A CODE OF ETHICS

The many associations and individuals who sponsor teen dancing have come a long way in promoting square dancing for the youth. Here is a set of guidelines one group has produced for the young people in their area.

I'll wear long-sleeved shirts and neat attire, remembering that square dancing is an exercising activity.

I'll always try to keep alive the spirit of square dancing by always practicing good fellowship.

I'll try not to talk about youngsters unless I have something good to say.

I'll never walk out of a square unless I am ill or for an important reason and then I will

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explain to my caller and try to get someone to take my place.

I will not sit out a dance if one more couple is needed to fill a square.

I will do my share of club duties, whenever asked.

I will practice proper manners in asking a girl to dance and with other youngsters in my square by setting a good example.

I will have respect for my teacher and always feel free to talk about my complaints.

I won't glare at other children if they make a mistake. After all, I sometimes miss, too.

If I feel like shouting to show my exuberance, I'll do it during a pause in the call and not when it will drown out the caller.

I'll leave the instruction to the caller and not try to explain the dance to my own square.

I'll remember that personal grooming is important to my acceptance in a square dance group.

I'll keep my dancing standard unless I am sure the rest of the square approves of the extra twirls, etc.

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C-201 SOMETHING ABOUT YOU BABY I LIKE (Flip Inst.) By Jerry Haag


Beryl Main


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Gary Shoemake

Ken Bower

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C-501 I WRITE THE SONGS (Flip Inst.) By Ken Bower

C-401 IF I HAD IT TO DO AGAIN (Flip Inst.) By Beryl Main

C-302 SOMEBODY LOVES YOU (Flip Inst.) By Gary Shoemake

C-601 ANN'S SONG (Round Dance) By John and Wanda Winter


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Although this Code of Ethics was aimed at young square dancers, it most certainly applies to all *square dancers, young and old!*

LEGACY MEETING SCHEDULED

Plans are underway for the International LEGACY Assembly of square and round dance trustees to convene May 5-8, 1977, in Memphis, Tennessee, at the Hyatt-Regency Inn. Leaders of the activity from over 40 states and Canadian provinces are already pre-registered, according to Executive Secretaries, Stan and Cathie Burdick. The theme is "The Memphis Emphasis–Leadership Training." LEGACY is a

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non-legislative assembly of leaders of all facets of the square and round dance activity dedicated to maintaining high standards for the activity in general. Invitations are issued at the suggestion of present trustees, and by approval of the Board of Directors, to men and women of proven leadership ability. A local committee headed by Bill Crawford is handling arrangements for the more than 250 persons expected to attend. Further information may be obtained from the Executive Secretaries at P.O. Box 788, Sandusky, Ohio 44870.

CORRECTION RE: LEGACY

In the October issue (SQUARE DANCING, page 8) LEGACY was reported to have a paid Executive Secretary. While this may some day be the case, this post is jointly filled at present by Cathie and Stan Burdick on a volunteer basis. A fund to cover some expenses has been set up, but this in no way covers salaries. CALLERLAB, on the other hand, has a full-time paid Executive Secretary. We're sorry to have offered the misinformation and hope this will set the record straight.

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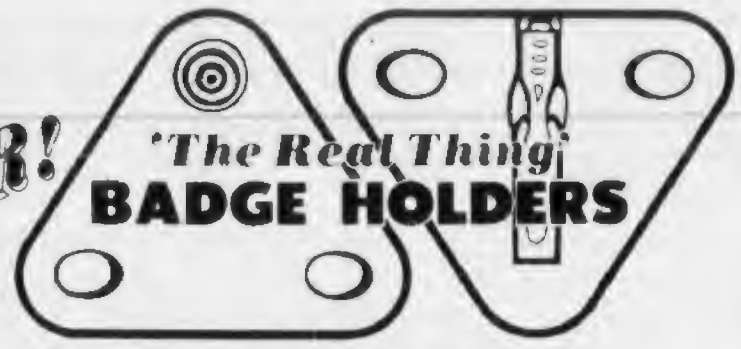
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Dec. 10 – Dinner Dance, Valley West Shopping Mall, Glendale, Arizona
Dec. 10-11 – Tantara Christmas Weekend, Lake of the Ozarks, Osage Beach, Missouri
Dec. 10-11 – Holiday Happenings, Jekyll Island, Georgia
Dec. 11 – Christmas Dance, William Fleming Hi School, Roanoke, Virginia
Dec. 17 – Chris Vear Special, Municipal Auditorium, Riverside, California
Dec. 18 – Christmas Party, Quadra-Dangle Clubhouse, Laramie, Wyoming
Dec. 30 – Fiesta Ball, Community Center, Tempe, Arizona
Dec. 31 – New Year's Eve Dance, Frederick County Jr. Hi, Winchester, Virginia
Dec. 31 – New Year's Eve Dance, Quadra-Dangle Clubhouse, Laramie, Wyoming
Dec. 31 – Permian Basin S/R/D Assn. New Year's Eve Dance, Crane, Texas
Dec. 31 – New Year's Eve Ball, Kaiser Steel Gym, Fontana, California
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170 Lying Eyes by Paul Marcum

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171 If I Had It To Do All Over Again I'd Do It With You by Bob Fisk
172 Julianne by Jack Lasry (Chase Right)
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For motel info write Gatlinburg Chamber of Commerce, Gatlinburg, Tn. 37738.

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Jan. 21-22 – Winter Festival, Villa Inn Convention Center, Amarillo, Texas
Jan. 21-23 – Wonderland Weekend, French Lick-Sheraton Hotel, French Lick, Indiana
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Jan. 26 – Funstitute, Crestview School, Salt Lake City, Utah
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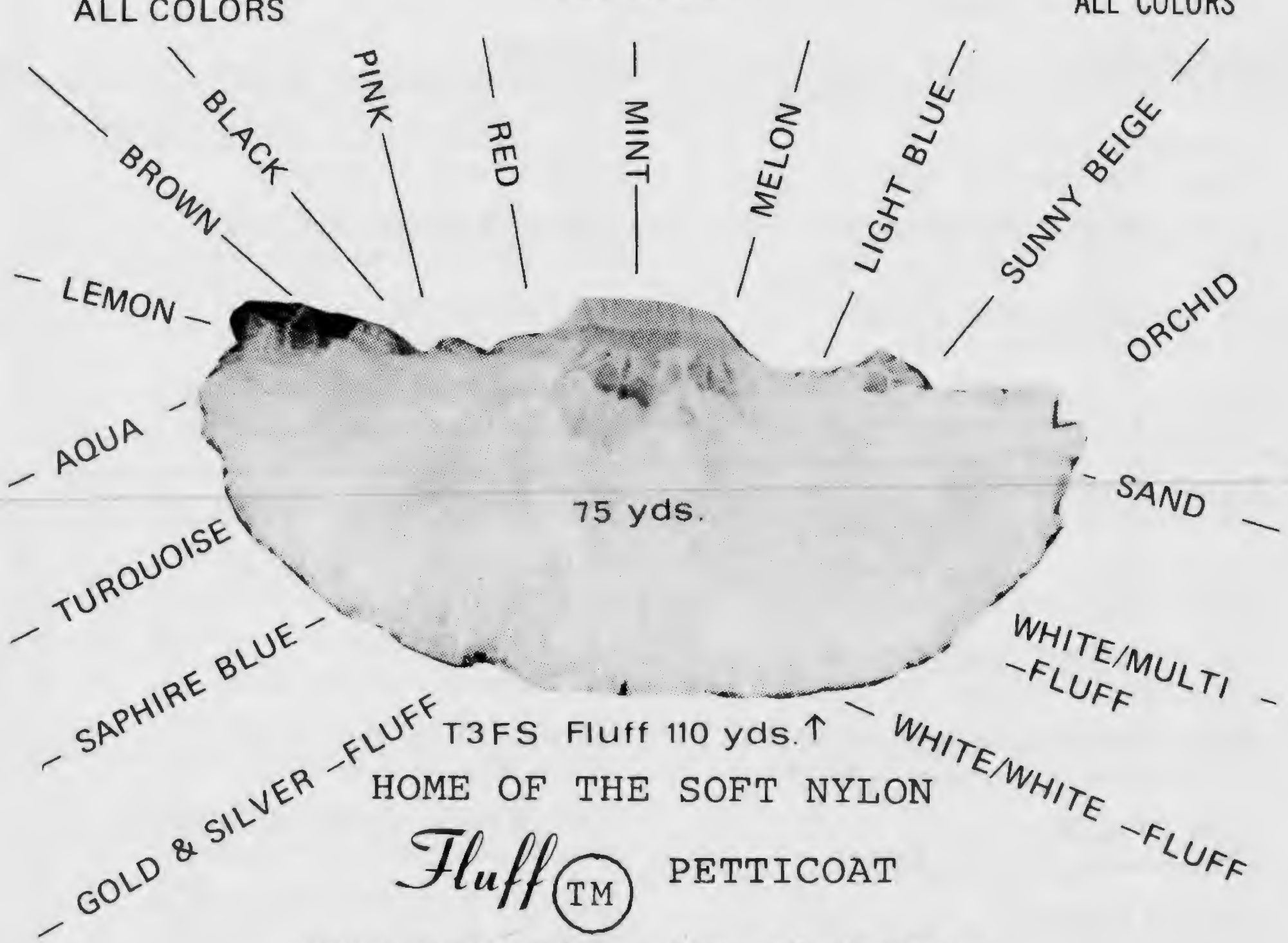
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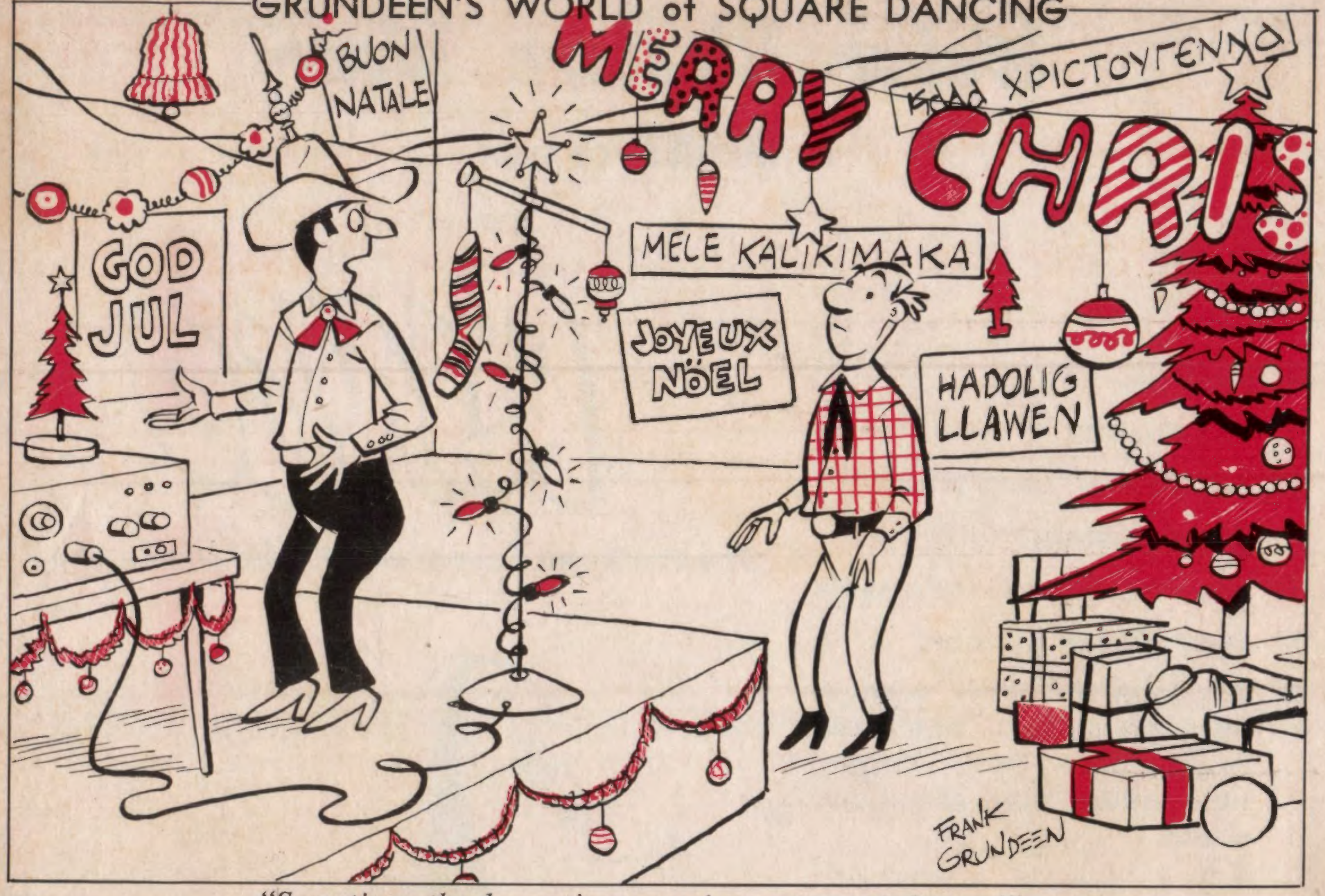
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